FALL 1986
USA $3
Number 18
Backstreets
THE BOSS MAGAZINE
BRUCE IN THE STUDIO
THE BOSS TOP 10
GARY U.S. BONDS INTERVIEW
JERSEY ARTISTS FOR MANKIND
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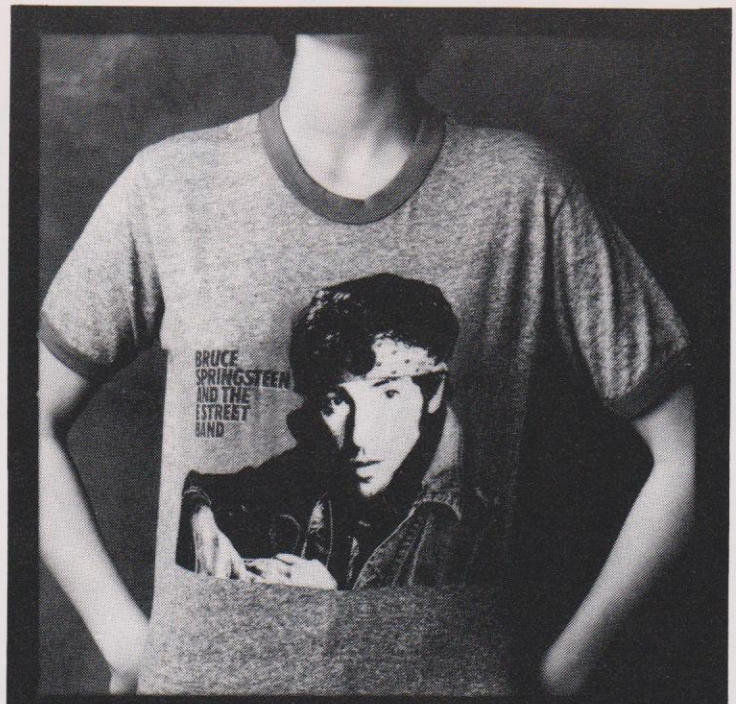
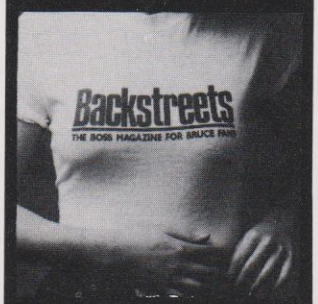
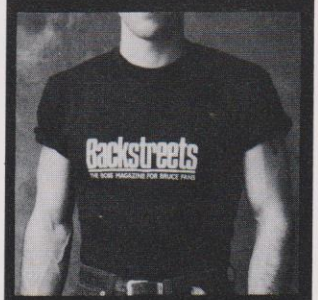
BOSS T-SHIRTS



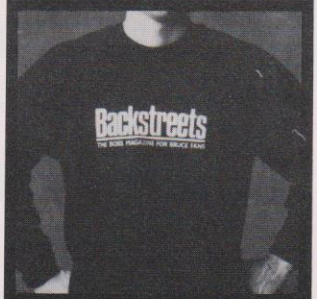
BT #1: White Backstreets. The classic. Has red type. 50/50. S,M,L and EX. **$7**



BT #2: Black Backstreets. Has shocking pink type. 100% cotton. S,M,L and EX. **$9**



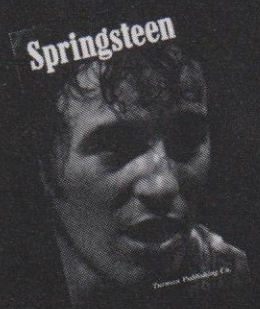
BT #3: Backstreets sweatshirt. Black with white type. 50/50. Great! M,L and EX. **$13**



BC#1: New! Baseball cap! Red! Cool logo! One size fits all. Highest quality. **$10.**

MS#3: Great new grey Backstreets muscle shirt. 50/50. M, L, and EX. **$9.**

ST#1: Great brand new Five Bruces sweatshirt. White. 50/50. M,L and EX. **$15.**



FALL SPECIAL:
TS #9: Piping face t-shirt. This is a great grey shirt with the face design on the front and world tour on the back. Has blue piping around neck and sleeves. 50/50. Only comes in S or M though so it's perfect for juniors or children. Usually $11, on sale thru Nov. 31st for only $10. Added bonus; Buy three TS #9s and get free: "Springsteen" a new 75-page paperback written for kids. $6 value, free with an order for three or more TS #9s.

ORDERING INSTRUCTIONS: Send list of style names, numbers and sizes and add $1.99 shipping and handling per shirt in the US and Canada; and $2.99 per shirt overseas air (all payment must be in US funds).

Remember to note size and list alternates if possible. Send to: T-Shirt Department, Backstreet Records, PO Box 51219, Seattle, WA 98115. Note: Styles TS #1 (Cover Me), TS #2 (Dancing), TJ #1 (Cover jersey) and TJ#2 are sold out.

CHARGE IT: We now accept VISA, Mastercard and Eurocard to help serve you better. To charge your orders list shirts, sizes, styles and your credit card name, number, expiration date, plus your signature and phone number (for our files). Credit card orders are shipped out the same day received. Satisfaction guaranteed!

TS#2: Album t-shirt. 50/50. Back same as front. Great! S,M, and L only. **$11.**

TS#4: Jumping t-shirt. Classic. 100% cotton. Logo back. S,M,L, and EX. **$11.**

TS#5: Pink Caddy t-shirt. 50/50. Has tour dates on back. S,M,L and EX. **$11.**

TS#7: Face t-shirt on black shirt. 50/50. Back is truck pose. S,M,L and EX. **$11.**

MS#1: Face muscle on grey shirt. Back is world tour 50/50. EX only. **$11.**

MS #2: 5 Bruces muscle. 100% cotton. Tour dates back. Beautiful. M, L and EX **$11.**

Backstreets

A BOSS MAGAZINE

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BRUCE SPRINGSTEEN, PHILADELPHIA, PA, MAY, 1978
Photo by James Shive
Design by Art Chantry

On the backstreets

As the world awaits a new Bruce Springsteen album (sometime in the near future the soothsayers say), it reminds me of the anticipation that I held for the release of *Born to Run*. There may be no other event in my life that held so much expectancy because a full month before the release of that record, I felt I already knew it with all my body and soul. I had seen Bruce live August 1st of that summer and heard most of the wonderful songs that make up that disc. Hearing them for the first time it was hard to remember the lyrics but even without a full understanding of the content, I could feel their meaning, their passion. "Thunder Road" at that point was an unbelieveable ballad—complete with moans and spirituality that touches music once in a lifetime. I walked around for days afterwords humming the one line "They haunt this dusty beach road in the skeleton frames of burned out Chevrolets. . ."

After the show I started going to the local record store three and four times a day waiting for *Born to Run*. When the record finally appeared three weeks later, my friends and I spent the next 48 hours playing it again and again on my mother's Realistic changer (you could make those suckers repeat). Soon enough I had all the lyrics down but at that point they felt like old friends, with faces I've known for years but who were only now reacquainting me with the stories of their lives.

A week later, I uprooted my life and headed west. I didn't stop for 3,000 miles where I ended up in a basement room of a dormitory on the University of Washington campus. It was a month before school and the UW was making extra bucks by renting out their vacant dorm rooms to transients like me ($2 a night). The only other people around were some nerds who'd come to school early to hone up on their algebra, and some foreign exchange students from the Middle East. I made a few friends but no matter how hard I tried I felt the lonely chill of a new city.

Born to Run, believe it or not, changed all that. I would play that record at least three times a day (along with *The Wild, the Innocent. . .)* so loud that even though the dorms were deserted I still got complaints from some frats next door. One such night I had just cranked up "Backstreets" (a song which must be listened to loud) to a level just past pain when I heard this knock on my door. Standing there was this weird-looking white guy in a leather jacket and a six foot-five black guy with an afro. "You like Bruce too?" said the leather jacketed fellow. "I'm from Cleveland." And soon enough Greg Pierce, Lamont Burlison and I were friends. Surprisingly enough, within the next week we heard some other soul blasting out "10th Avenue Freezeout" across the hall—it ended up being this skinny hippie who we would have normally avoided (because he looked desperate in that mean looking Grateful-Dead-gone-bad way) but the instant we heard *Born to Run*, we knew appearances can fool you.

It's probably overly melodramatic to note that the guys I met that summer have remained my best friends throughout the rest of my life. That probably has been more the result of shared experiences and dreams rather than Bruce Springsteen (because even these guys think I'm a bit of a fanatic), but there's clearly something to the story told in "Backstreets" of friendship that spoke to all of us. The political populism and the working class socialism inferred in Bruce Springsteen's music have been debated and written about ad infinitum. What has perhaps been neglected though is to note that this is music that moves people on a personal level, that forms friendships, that creates ties that bind. This intent is never more obvious in Bruce's work than in "Bobby Jean," his great love story about his best friend, Steve Van Zandt. And when I see Springsteen concerts even today, and see thousands of groups of people divert their eyes away from Bruce, *away* from the stage and towards their special friends, looking eye to eye so they can scream in unison, "We learned more from a three minute record, than we ever learned in school," I know this spirit has touched others besides myself.

At concerts today I still feel those feelings with new friends from the last few years, but nothing is more special to me than "Backstreets," "Thunder Road," "Sandy" and "Incident on 57th Street." My friend Greg and I would drive endlessly back in '75 playing *The Wild, the Innocent. . .* over and over on his shitty little car stereo in his shitty little car. The back floorboards were rusted out so you could put your feet on the ground, sort of like the Flinstones. I have this awful tone-deaf voice, Greg's was pretty good, but together the mix of the two made magic as we screamed stuff like "Spanish Johnny drove in from the underworld last night. . ." We did what Springsteen intended all along: We took the music away from him and made it our own. It may have sounded out of tune, but it was music to our ears.

Not too long after that I finally got a copy of the rare first Japanese pressing of *The Wild, the Innocent. . .*, containing what still remains as the only official release of that album's lyrics. After reading them we realized we'd greatly misinterpreted many of the lines. We were so disappointed that we abandoned the official words and decided to stick with our own. Bastard though they may be, they are still the words I hear, even when Bruce sings otherwise.

****

Back to business. We've been warning of a rate increase for sometime and finally that time is upon us—starting November 15th (with issue #19) the rates go up. So now more than ever, you should get on the stick and resubscribe or start your subscription if you're still buying the magazine on the newstand. For those buying on the newstand, you stand to save quite a bit of money by subscribing, you'll also get our subscriber-only updates on ticket sales (for the upcoming tour), and you'll get your magazine rushed to your door in our subscriber-only protective covers, insuring that each copy is mint. So get off your butts: because come November 15th, you'll be paying more.

Also keep in mind that starting November 15th we'll once again be offering Xmas subscriptions featuring our collectible Christmas cards. We hear people are actually *paying* lots of money just to get the cards from several years ago so you won't want to miss out on this year's card which is better than ever. Plan ahead to give a gift subscription to *Backstreets* to all your best Bruce buddies. Full details will be sent to all subscribers and will be in the next issue.

On the subject of subscriptions, we can finally report on our Spring subscription contest: It was a great success and we welcome aboard our enthusiastic new readers. The winner of the autographed Bruce album was Nadine C. Scott who got 50 of her friends to subscribe (now they must have some great parties). Thanks to all those who competed—29 other lucky folks won all sorts of great stuff including UK pic discs and UK singles boxes.

For our subscribers: The number that proceeds your name on your mailing label is the number of the last issue in your current subscription. You can renew anytime but if your label says "X18" the time is now since this is the last issue in your current sub.

In an upcoming issue we're compiling a feature, "Bourne in the USA," which will picture products, slogans and events that have somehow ripped off the *Born in the USA* name or imagery. If you've any examples of these, please send them to us. We've already got a great number (from Harley Davidson ads to porno movie titles) but there seem to be thousands out there so if you've got a suggestion please let us know.

If you're moving, please, please let us know in advance so we can cue Rosie, our computer, to correct your address. If you write with any subscription or other inquiries, please include a self-addressed-stamped envelope—this is to guarantee a speedy response.

No retreat, no surrender.

—Charles R. Cross

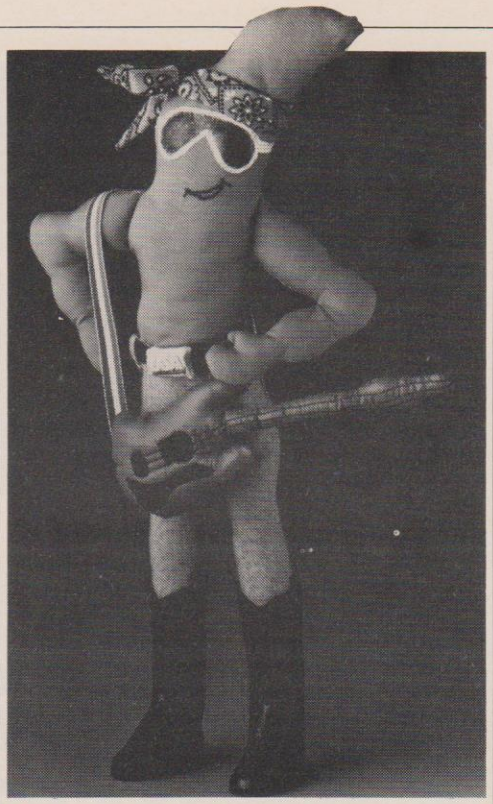
Off the wall

For both our back and front covers this issue, we've chosen pictures from classic shows from 1978, the tour that many consider Bruce's best. The front cover shot is by James Shive and is from the Spectrum show, in Philly, May 27, 1978, just three shows into the *Darkness* tour and just two weeks after the albums' release. The back cover catches Bruce later in the same tour, at Cleveland's Richfield Coliseum for his New Year's show—the only time we've ever heard of Bruce sporting a band-aid on stage. Ace photog Anastasia Pantsios snapped the shot.

On lips

Those who watch the tube will have lately seen Bruce references almost nightly either in situation comedies or soaps. The most exposure recently though was Joe Piscopo's New Jersey Special which might have better been subtitled "How to do a Bruce Springsteen Special without Bruce." Joe's imitation of Bruce—doing a duet with Frank—was priceless. Though we'd rather see the real thing, it's almost amazing how well Piscopo is getting at his imitation, right down to the muscles, the smile and the pouring water over his head....Along the same line, *Time's* June 16th issue ran an interesting article titled "The Chairman and the Boss," extolling the virtues of the pair and contrasting the two performers of Italian descent....

FANZINE MANIA: For those fans of fanzines, there are several new 'zines out there to keep your hands dirty with ink from xerox machines. For Steve fans, an essential item is the *Little Steven Scrapbook.* The first 20-page issue contains reprints from other sources and some unusual Steve pics. Every Steve fan will want this. Write PO Box 11847, St. Paul, MN 55111....On the Bruce front there's a new fanzine from Italy titled *Follow That Dream.* Unlike most fanzines it will actually be printed rather than xeroxed. The first issue isn't out quite yet but it sounds pretty good. You'll have to understand Italian to appreciate it, which sort of leaves many of you out. Write Follow That Dream, Ermanno Labianca, via Gorgona 48, 00139 Rome, Italy....Nils fans are not to be left out. Ernst Proprentner from Austria writes to tell us he's organizing a Nils fanzine in Europe. The fanzine will be in German and available from Ernst at Mazimilianstr, 8/2, A-9020, Klagenfurt, Austria....And finally, not to leave out Southside fans, there are two new 'zines for Jukes nuts. Trevor Massey's is simply titled *The Jukes* and already has the second issue out. Its informative though the reproduction leaves something to be desired. In the second issue we liked the "ideal Jukes set" article the best (though it would have to include "Hearts of Stone!"). Write Trevor at 3, Orchard Cottages, St. Piers Lane, Lingfield, Surrey, RH7 6PN, UK. In the US a similar fanzine has been started by Dennis Laverty. The first issue has some new info in it, though it displays an almost complete disregard for



the band themselves and instead focuses only on Johnny (which even Johnny will tell you is not what the Jukes are about). But for keeping up with Jukes news (the sort of thing that doesn't ever seem to get covered in other magazines), you can't beat these fanzines. Write Dennis at 19 Purdue Rd, Parlin, NJ 08859....Still on fanzines, I don't know how many of you Bruce Tramps are also Richard Thompson fans, but those who are can't live without Flypaper (PO Box 516, Middle Village, NY 11379), which even issues a cassette of outake material (if only Bruce were so inclined)....One final 'zine note: the Waterboys are a new group from Scotland getting much attention these days, being compared to U2 and Van Morrison. In a recent interview Mike Scott, lead Waterboy, says he dropped out of college and started a fanzine called *Jungleland* back in the late '70s—though it was more about punk....

SHUT OUT THE LIGHTS: This being a magazine for the devoted fan, not the noveau Bruce Tramp of 1984, we take a certain amount of pride in pointing out that some people are hoping off the Bruce bandwagon almost as quickly as they hoped on. For example try calling CBS's "official Bruce Springsteen Hotline" these days—(213) 556-4777—and you find out its now the Neil Diamond Hotline....Those who are fans of the Bruce club phenomenon will want to note some new venues and locales. The Boss Club in LA is still going strong (every Tuesday at Imperial Gardens) and its been joined cross-town by the Thunder Road Club on Thursdays at Footsies in Pasadena. Back east, the Pink Cadillac Club in D.C. has moved to Cheers, where every Thursday they rock out. In Detroit there's now Boss Night, every Wednesday at Machinegun Kelly's. And finally for those stopping into the Belmont Diner in Cherry Hill, NJ, occasionally they host the Hungry Heart Club (god—what an awful name!!!). Maybe all great places to meet other Bruce fans, but we might prefer dancing in the dark....

RANDOM NOTES: "Pink Cadillac" was featured in a recent film *Wise Guys,* a Piscopo/Danny DeVito vehicle. No soundtrack appeared that we could find. Both stars are big Bruce Tramps, perhaps the reason for the inclusion of the tune....Real estate agents tell us the rumor in Jersey is that the Rumson mansion has been sold, to Huey Lewis no less. Billy Joel has also recently moved into the neighborhood buoying hopes of an all-star jam....Many of you may have missed the excellent article in the May 5 *Forbes* outlining the current economic situation in Mahwah. Despite the Ford plant closing the town is recovering....The idiot award for Fall goes to *Weekend Magazine* from the UK, which headlined their May 13th section with a Bruce and Julianne photo and the headline "After one year of marriage, Springsteen admits, she's the Boss." "Friends tell how Julianne has tamed the rock rebel" read the kicker. Inside the article noted that "Bruce has changed his hard-drinking lifestyle." We say lets find this Fred Wehner of New York who wrote this piece of garbage and lynch him....

KIDSTUFF: It eventually had to happen: The first Burce doll. Called the Veggie Village Superstar: Bruce Springbean, he looks like a stringbean with a guitar attached (to the wrong shoulder by the way). People actually pay $12 for this junk...Also on the kid front was an article in the *Baltimore Sun's* entertainment section where they asked an eighth grader to review a record. John Mitchell chose *Nebraska* about which he had this to say "they are hillbilly songs and bad at that...This definitely is not Springsteen at his best. Save your money for one of his better ones." Any relation to Fred Wehner of New York, John?....And finally our usual trivia. Trivial Pursuit's RPM edition is filled with Bruce references. Hardest question for us is "What's the automotive b-side of Bruce Springsteen's 'Cover Me'?" The answer, at least Trivial Pursuit tells us, is "Pink Cadillac." Jeez, that Cadillac looks like an Impala to us....

Bruceness

STU REID ILLUSTRATION

COUNTRY MUSIC? YUCK!!
YUCK?? WHADAYA MEAN YUCK?!!
YOUR CHEATIN' HEART
THE RAVE-UPS
THIS IS THE NEWLY DISCOVERED ALL ACOUSTIC HANK WILLIAMS ALBUM! IT PRE DATES BRUCE SPRINGSTEEN'S "NEBRASKA" L.P. BY FOURTY YEARS!
YA, BUT WHO'S MORE OF A HUNK?
"THE GREATER THE ARTIST, THE TIGHTER HIS BUNS."— I'LL HAVE TO REMEMBER THAT.
THE RAVE-UPS

New Bruce LP soon

Is it live or is it Biograph?

The old Memorex slogan using Ella Fitzgerald could have a new twist soon: Is it *Live* or is it *Biograph*? That's the question that remains at this writing (late in July) about the new album Bruce Springsteen will almost assuredly release before the end of the year.

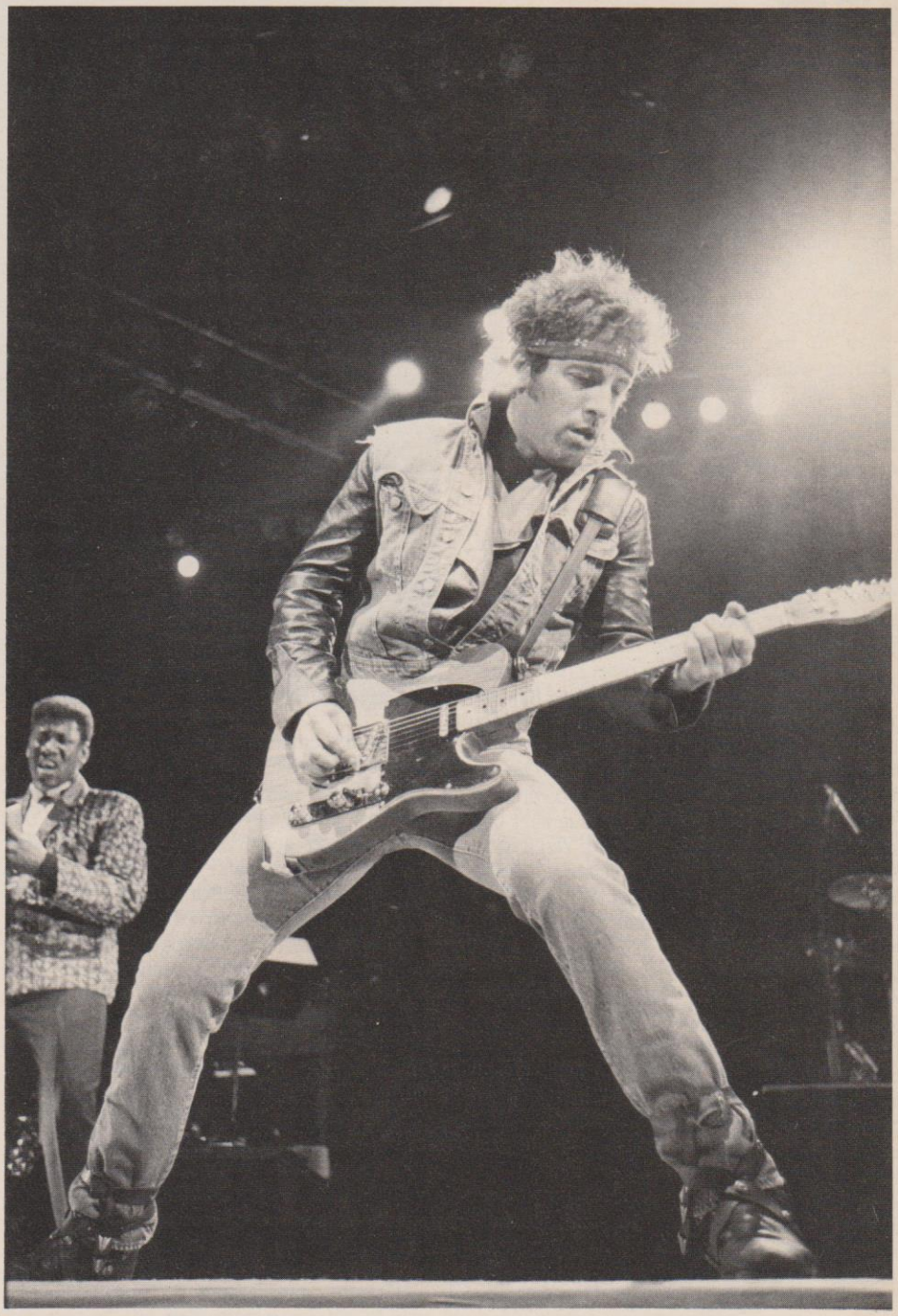
Bruce and the E Street Band have spent much of the past six months in the studio in New York or in LA. They have recorded over 30 new tunes, and a source who heard those mixes describes them as "unlike anything Bruce has ever recorded before. Sounds more like the live 'Cover Me' than anything else. The sound is more rhythm & blues than any of Bruce's other work." Make what you will of that.

Nils Lofgren confirmed that a "new album is done" on an interview with a radio station in Houston. One must remember, though, that this represents Nils' first album session with Bruce and when Nils does one of his own records it is indeed done after 30 tracks. But if one remembers the past history of Bruce's efforts, 30 tracks represented only a third of the *Born in USA* sessions.

So a new album is at least on its way. But don't hold your breath since there's another record in the works that probably will be released first. This is the long-rumored live/retrospective album. In June Bruce was in Los Angeles mixing live tracks and remastering old material for use on a retrospective. There was a photo session in New Jersey in early June (perhaps for this project) and we did talk to one source who would say that the project is a five record set similar to Biograph, including three albums worth of live stuff (with "Seeds" and "War") mixed in with a best-of-retrospective of some of Bruce's earlier work redone ("Rendezvous" was mentioned). The biggest hold-up, according to a sound engineer for the sessions, was remastering the *Darkness*-era material digitally (that album's sound has always bothered Bruce).

By the time you read this, we'd guess the new album's release would be clear. What is known at this point though is that *Born in the USA* slipped down the charts faster than expected and that there is a tremendous amount of pressure from all fronts (CBS, radio, fans, band) for a new Springsteen record, one on sale for Christmas. With that in mind the *Biograph* concept sounds most logical (or at least a double or triple live set).

To sum up: We've been able to confirm that there are at least two album projects in the works with finished tracks prepared. The stumbling block to their release is Bruce Springsteen himself, a perfectionist when it comes to his records, an artist who prefers to compose his albums like novels. It always seemed almost painful for Bruce to actually finish a record, as if when it's finally released he's somehow lost control of it.



JOSHUA TOUSTER PHOTO

Live in LA 1984: On record soon?

By now you may have a new record in your hands but if we were betting in late July, we'd put money down on a November 15th release of a five LP set with a new album to follow next June, followed by a tour.

Video rumors continue to abound, spreading across the country the way mutated rabbits breed. Once again, our best instincts tell us that for the financial reasons alone, there will be sometime soon an official video—most probably the last night in LA. HBO supposedly has offered millions for such a video and one rumor has HBO airing an hour special, with a 90 minute video also mass marketed (to discourage those HBO video tapers). Though Bruce has always had a dislike for the idea of a concert video, the financial rewards at this point are simply too irresistible we think.

Bruce isn't talking. But people who've seen him around the studios of LA or New York say he looks great. And Bruce never looks better than when he's working, when he's driven to write songs. *Born in the USA* raised more questions about the future direction of Bruce Springsteen's career than it answered. The next album, whatever its form may be, will undoubtedly suggest the outcome.

On record

First Bruce record by 'The Boss' appears

While everyone waits with baited breath for a new Springsteen record, there have been plenty of releases in the meantime to interest fans of Jersey music. Foremost is Southside Johnny and the Jukes new record, *At Least We Got Shoes.* On Atlantic now (their fourth label in ten years), its a solid new record though it only seems to be selling well in the Jersey area. "Walk Away Renee" (the most inspired song on the album) has been released as a 45 in both the US and the UK to a fair amount of attention—a video has also helped. Unless "Renee" turns this around though, this will not be the breakthrough record that Southside has needed (and deserved) for the past ten years. But buy it anyways—there's no better antidote to the Jersey fever.

J.A.M. was finally released in early May in the US as both a 45 and a six song EP. Plans are in the works for more releases as the deal with Arista calls for two albums. The single has failed to get much attention in the US (apart from in Jersey) but in the UK it's done rather well. The 45 was released there with a type only cover, as was a 12" which featured a special "European" extended remix. This remix (done by Bob Clearmountain) sounds great, what we always had hoped the Bruce remixes might approach.

On the Bruce front, there have been no more new 45s released anywhere but we have been able to track down a few import rarities from other countries to report on. The strangest thing we've found is a weird EP from Argentina containing "Thunder Road," "You Can Look," and "10th Avenue Freezeout." This was supposedly pressed in 1985 but never officially issued. Less than 500 copies are known to exist and they only now have been making their way into the hands of collectors. Most notable about this release (apart from the bizarre selection of songs and this being the only 45 release of both "You Can Look" and "Thunder Road") is the picture sleeve: It features a live shot from 1980, with sideburns, and the record is titled "The Boss." This would represent the only official use anywhere in history of the term "The Boss"—Perhaps this was one of the reasons the EP was never issued. In any case, its a one-of-a-kind collectible.

Also from South America is what's called the "Pepsi Promo": a four song EP with one Bruce cut ("Glory Days") and a type-only picture sleeve. This was issued only in Brazil as a promo for Pepsi and was extremely limited in number. It clearly represents the only record to feature both the songs of Bruce Springsteen and Nina Hagen (weird).

Still south of the border, we've been able to confirm the issuance of all Bruce LPs in Mexico, all with minor differences on the covers. *Born in the USA,* for example, was made with a particularly lame color separation resulting in a skin tone for Bruce's arm that looks just this side of raw meat. The cassette release is even wilder—his arm is even redder and strange orange graphics border the album picture.

Clockwise from above: Argentina's rare EP by "The Boss"; Southside's new US 45; Brazil Pepsi promo EP; UK JAM 45.

In the US there has only been one official issue of a Bruce song: that being the inclusion of "Stand on It" to the soundtrack to "Ruthless People." In the movie the tune itself is shortened almost beyond recognition but on the record the full cut is used. This was also issued in CD so for $15 or so you can have this one cut on CD. Whether that's worth it or not is a question one also can ask about *We Are the World* on CD, which includes the live "Trapped." We've heard this CD may be deleted and since it represents the only live Bruce on CD, we suggest you buy it while you can.

Several compilations, both in the US and overseas, have included one or more of the Bruce hits. *Hits 3,* from Holland included "Dancing in the Dark" (the first album to pair songs by Bruce and Matt Bianco). The UK issued *Classic Rock* which includes both "Born in the USA" and "Dancing in the Dark" as performed by the London Symphony Orchestra (they also do "Relax" for all you Frankie fans). It's even available on compact disc.

There have been no new Steve Van Zandt records but his influence as a songwriter and producer grows. Jackson Browne's new single has "Voice of America" on the flip. And though Steve is not mentioned per se, as contributing to the producing, we can hear him all over Jean Beauvoir's debut record. Beauvoir, you'll remember, was the mohawked member of the Disciples of Soul (and formerly of the Plastmatics) and Steve clearly was involved in this LP (it's a great record too—check it out).

Garry Tallent has kept busy while off tour producing—he worked on JAM and on the new LP from Evan Johns and the H Bombs, an Austin group. Their new self titled LP on Jungle Records has three songs produced by Garry. It's a wonderful record—though it sounds more Texas than Jersey (available from PO Box 3034, Austin, TX 78764).

John Cafferty and the Beaver Brown Band must win some award if only for the number of 45s they've put out. Latest is "Voice of America's Sons" taken from the "Cobra" soundtrack. Though we love Beaver Brown its hard to buy a 45 with Stallone on the picture sleeve.

John Eddie's LP is burning up the charts at the moment. "Jungle Boy" has been released as a 45 (with picture sleeve) in the US, the UK and Japan and will soon be out on 12".

In the news

Asbury Park Rock 'n' Roll Museum opens

Stephen Bumball and Billy Smith in the Asbury Park Museum.

KATHIE MANIACI PHOTO

BY ROBERT SANTELLI

The Asbury Park Rock 'n' Roll Museum is now a reality. Located on Cookman Avenue in the Palace Amusements Arcade, the museum is a tribute to the local legends of Asbury Park, the scene from which they evolved, and, of course, Bruce. In it you'll find never before published photos of Springsteen in such early bands as Child, Earth and Steel Mill, posters of the shows at the old Student Prince and the Upstage and various mementos donated by the likes of Vini Lopez, Sonny Kenn, Margaret Potter and Big Bob Williams. The museum opened for business July 4th. A week later the opening was celebrated at the Stone Pony where invited guests recalled the old days and local musicians jammed until closing.

Owners Bill Smith and Steve Bumball report that business has been brisk and that the response has been overwhelmingly positive. The museum is open seven days a week from noon to 11 p.m. and until midnight on weekends. There is a $3 admission charge.

To contact the owners for a flyer about the museum, write Asbury Park Rock 'n' Roll Museum, PO Box 296, Allenhurst, NJ 07711. (201) 774-4991.

Big Man's show a big hit in D.C.

BY BOB ZIMMERMAN

The Big Man played for the Big Man on May 5th, when Clarence Clemons, Nils Lofgren, Garry Tallent, John Cafferty, Steve Smith and J.T. Bowen joined together for the Third Annual Big Man's Benefit at Number's nightclub in Washington D.C.

The cause was for a very special Big Man: Paul Gerdon, Jr., a D.C. area restaurant owner and promoter who died of obesity at age 31. Gerdon became so obese that at over 500 pounds he simply stopped going to the hospital, thereby leading to his death. For the past two years, the Big Man's Foundation has been raising money to buy medical equipment for obese people, and donating this equipment to Washington area hospitals.

Gerdon first became friendly with Clarence Clemons after meeting backstage during Springsteen's *River* tour. E Street Band members, as well as the Red Bank Rockers, were known to frequent Gerdon's Windsor McKay's restaurant and bar whenever in Washington D.C. During the *Born in the U.S.A.* tour's 1984 stop in Largo, Maryland, Springsteen himself went so far as to dedicate the opening night's encore, "Jungleland," to "Paul Gerdon and his family." But Paul Gerdon also extended his warmth to rock and roll unknowns John Cafferty and Steve Smith.

John Cafferty with E Streeters

Spirits were high at Numbers as the Big Man's Benefit began with Nard's Rock and Roll Review disc jockeys Bobby Cronin and Goldy playing everything from Brian Setzer to Motown to Little Steven and back again. First to take the stage were Steve Smith and the Nakeds, a Rhode Island-based bar band whose rowdy rhythm and blues and sheer enthusiasm sparked the crowd into a two hour dancefest.

Following a 30 minute intermission Smith and the Nakeds hit the stage again, this time with a zebra-jacketed Clarence Clemons blowing musical fire from his saxophone on the the Champ's classic "Tequila." Former Red Bank Rocker vocalist J.T. Bowen joined them next, appearing for the first time in two years with Clemons. Bowen, who's now fronting his own Johnny and the Rockers proved to all present who the premiere vocalist of the evening was with his soulful covers of various R & B classics.

BOB ZIMMERMAN PHOTO

E Streeters Nils Lofgren and Garry Tallent took the stage to thunderous applause and stayed primarily in the background until crowd demand had Lofgren singing the Beatles' classic "Anytime at All" and dueting with Bowen on "Stand By Me." Lofgren fed off the crowd's energy, turning each guitar solo into a moment of lasting beauty. Garry Tallent followed with a rare lead vocal on Eddie Cochran's "Summertime Blues." The crowd responded by chanting "Garry, Garry."

Next came John Cafferty with crowd pleasers "On the Dark Side," "C-I-T-Y," and "Domino." Earlier in the week, Helen Gerdon, mother of Paul, recounted Cafferty's participation in the first Big Man's Benefit. Unknown by the masses at the time, Cafferty insisted on coming to Washington D.C. to pay tribute to his good friend. But since this was months before "Eddy and the Cruisers" breakthrough, Cafferty was so broke that he had to borrow $60 bus fare to get back home to Rhode Island.

The evening ended with all-star jams on "You're A Friend of Mine," "10th Avenue Freezeout," and a Steve Smith original "I'm Huge (And The Babes Go Wild)."

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In interview

Carolyne Mas comes back

BY ROBERT SANTELLI

Back in the late '70s Carolyne Mas was tabbed "a female Bruce Springsteen" by more than one rock critic. It was her onstage energy and ability to win over an audience, plus her nervy delivery and personalized songs that prompted such a comparison. Going by this, the critics weren't that far off the mark.

Unfortunately, others didn't see her in the same light. Her albums, although critically praised, each sold less than the previous one. She ran into managerial problems and was bound to a contract that made her a mere pawn in the game of success. She couldn't record, couldn't pursue a new record deal when her old one with Mercury expired. She was trapped and she ran.

Where she ended up was the Jersey Shore. After a couple of years of legal sidestepping and compromising, an agreement was finally reached. Carolyne Mas was a free artist once again. She'd been writing songs, and they were good. She played a few gigs, first as a solo performer and then with a band. She wowed locals at the Stone Pony at a benefit performance. Things were indeed getting bright for Carolyne.

Not bright enough and not soon enough. Just when she felt her luck changed, someone broke into her apartment while she was sleeping, stabbed her a number of times, slit her throat, and nearly killed her. She was rushed to a hospital where she remained in critical condition for a week. Miraculously, she somehow survived.

These days Carolyne Mas wears a scarf around her neck to hide the scars. She keeps a low profile. But she's alive, and slowly working her way back to performing and taking the steps to land another recording deal. She's been writing new songs, and once again, they're good—very good. *Backstreets* spoke to Carolyne about her new start.

Backstreets: *The most important question first: how are you feeling?*

Mas: Fine. Really, I'm feeling pretty good and thanks for asking. I'm healed, at least physically. I'm back to normal pretty much.

Backstreets: *The last time we spoke the lunatic who broke into your apartment was still at large. Is that still true?*

Mas: Unfortunately, yes. The biggest problem has been that I don't remember anything about that night. I can't help the police. It could have been anybody.

Backstreets: *Have you been able to put your brush with death behind you?*

Mas: I had to. I can talk about it. I think it's healthy to talk about it. I'm trying to live my life without fear, but it's scary to think that whoever did this to me is still walking out there somewhere.

Carolyne Mas does her Bruce imitation.

Backstreets: *I understand you've put together another band. Is that correct?*

Mas: Yeah, it is. I'm lining up some showcases right now. But my top priority at the moment is finding a new manager. You can't go anywhere these days without good management.

Backstreets: *Who is in your band?*

Mas: Well, David Landau is my guitar player. The others are local musicians, mostly from the Jersey Shore. David is an incredible player. I'm real fortunate to work with him. Now that I live closer to New York, which is where he lives, we work together more frequently. Things have been working out real well. I can't complain.

Backstreets: *You helped out on the JAM record and appear in the JAM video.*

Mas: That was so much fun and so rewarding for me. It was one of the first things I did after the little incident of mine. Everyone was real nice. It meant a lot to me to be a part of the project.

Backstreets: *Let's talk for a moment about your new songs. There's a bunch of them.*

Mas: I have tons of them, I really do. It's funny because I have some basic rockers, but some songs are a bit more sophisticated than anything I've ever written in the past.

Backstreets: *In what way?*

Mas: Well, some of the stuff has a bit of a jazz feel. I guess that's the best way to describe it. It's not ordinary stuff. I have a song called "City Boy" that's very, very jazzy. I like to explore new directions every now and then.

Backstreets: *When can we expect to hear you performing again on a regular basis?*

Mas: As soon as I get myself a decent manager. Once that's accomplished, watch out.

THE BACKSTREETS JUKEBOX

KATHIE MANIACI PHOTO

1. Bruce Springsteen
Darkness on the Edge of Town
US ½ speed master LP (CBS)

2. U2
Boy
CD (Island)

3. The Byrds
The Byrds Greatest Hits
LP (CBS)

4. The BoDeans
Love & Hope & Sex & Dreams
LP (Slash/Warner Bros.)

5. Southside Johnny and the Jukes
At Least We got Shoes
LP (Atlantic)

6. Bruce Springsteen
"Be True"
B-side (CBS)

7. Graham Parker and the Rumour
Squeezing out Sparks
CD (Arista)

8. Marshall Crenshaw
Marshall Crenshaw
LP (Warner Bros.)

9. Nils Lofgren
The Best of . . .
CD (A&M Germany)

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12" (EMI South Africa)

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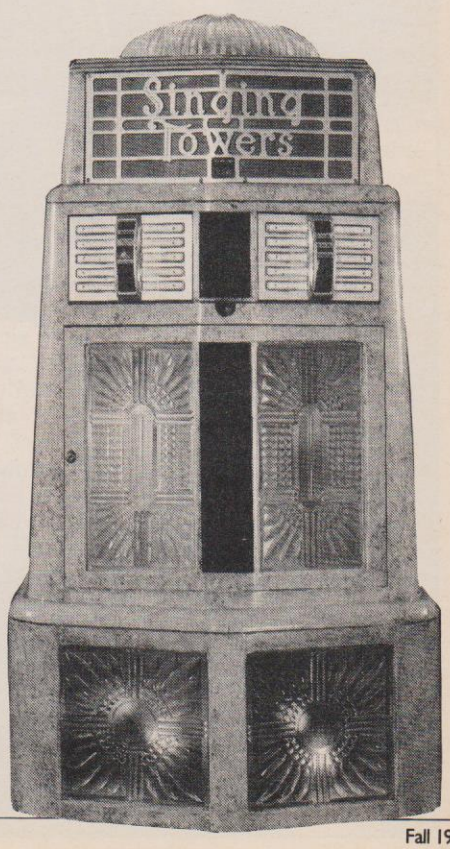

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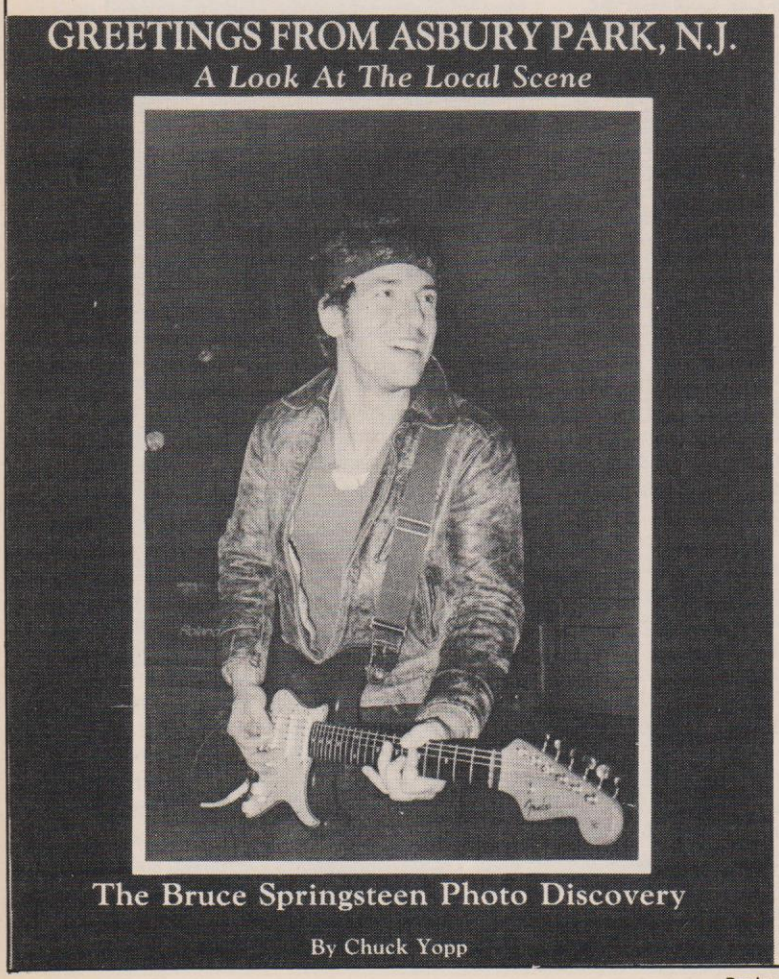
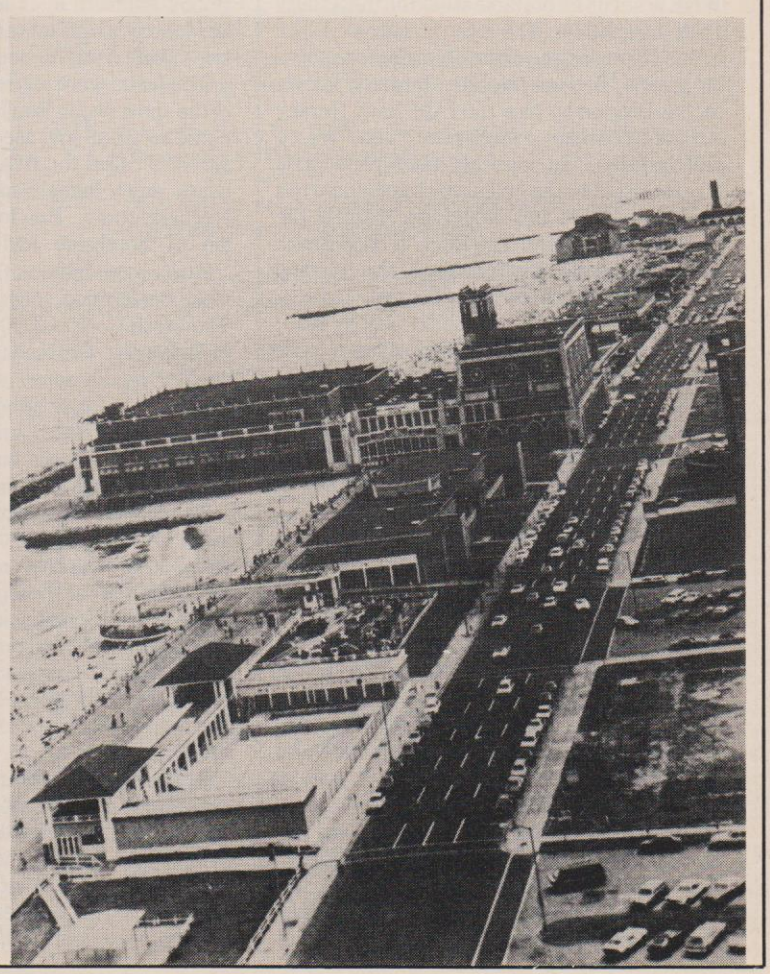
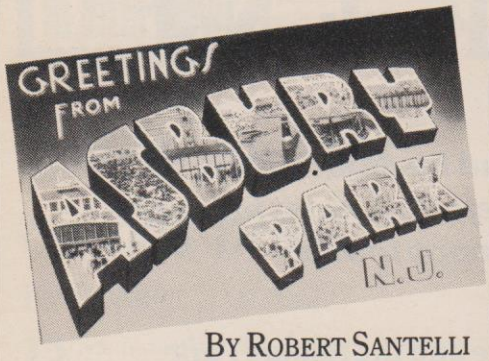






BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic book* The Big Beat.*)*

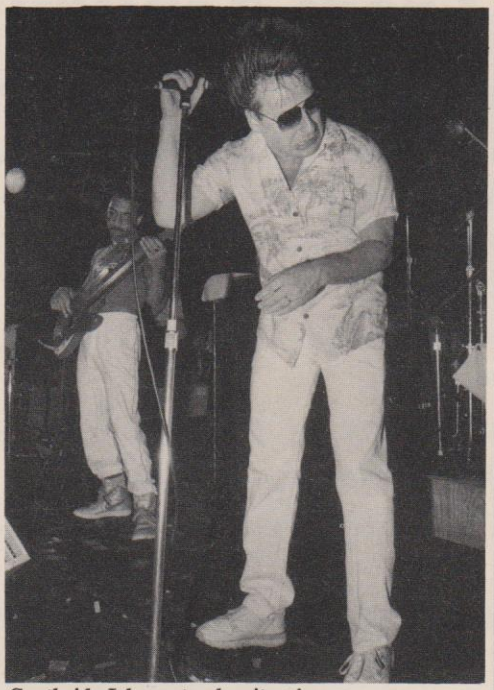
The mere fact that I'm celebrating a tenth anniversary in the record making business is absolutely astounding to me," laughed Southside Johnny a few days before he and the Jukes were slated to perform their eagerly anticipated anniversary concert at the Stone Pony — a concert broadcast live by New York's WNEW-FM and many of its sister stations around the country. "Not in my wildest dreams did I think I'd last this long in such a crazy business. I'm grateful, and I'm lucky."

The concert was held over Memorial Day Weekend. It was the culmination of one of the best music days at the Jersey Shore in recent memory. Earlier in the day (Friday, May 30), WNEW set up its portable studio on the Asbury Park boardwalk. The live broadcast which ensued featured one of the Shore's more popular groups, Beyond the Blue (formerly known as the Diamonds) plus the JAM Band (Jersey Artists for Mankind) which performed "We've Got the Love," among other tunes, and a torrid 40 minute set by the Jukes which amounted to a preview of what fans would hear later in the evening at the Pony. The Rock 'n' Roll Beach Party, as the event was dubbed, was free and attracted up to ten thousand people.

Ten years ago, on Memorial Day in 1976, Southside Johnny and the then called Asbury Jukes unveiled their debut album, *I Don't Want to Go Home*, during a live broadcast from the very same Stone Pony stage. Back then the band was concluding its role as the Pony house band, and the concert was a grand way of saying thanks to all the Jukes' loyal Shore fans.

"In a way, this show (the tenth anniversary show) is a way of saying 'thank you,' too," remarked Johnny a few days before the concert. "At first I had mixed emotions. I didn't know if it was a good idea to go back to the place where I started. But then I started looking at it in a different light. It's not like I'm coming back to the Stone Pony with my tail between my legs. I feel like I'm coming back as a person who went out and did something. I'm coming back more or less a winner. That feels pretty good."

The Jukes returned to the Shore to play the Garden State Arts Center in Holmdel on July 5. The band's appearance there marked the fourth time it has played the outdoor amphitheater. As on might have predicted, Johnny and the boys were right on the mark, playing songs from *At Least We Got Shoes* as well as selections from nearly all its previous albums. Johnny and the Jukes are best when they perform in front of a hometown crowd, and this show was certainly no exception. Standout tunes included "I Don't Want to Go Home," "Hard to Find," Bobby Bandiera's "You Can Count on Me," and Johnny's brilliant rendition of the 60's classic, "Walk Away Renee."



Southside Johnny trashes it up!

JAMES SHIVE PHOTO

The Jukes were joined onstage near the end of the show by Jon Bon Jovi, the Shore's heavy metal ace. Bon Jovi used to front a band in the late 70's called the Atlantic City Expressway which was a Jukes-inspired R&B/rock outfit. Needless to say, Bon Jovi has been a longtime fan of Southside and the Jukes.

Also on the bill was the Shore's Glen Burtnick. Performing songs off his debut album, *Talking in Code* (A&M), Burtnick proved that he's an artist with loads of potential. Despite a muffled, muddy sound, songs like "Hole in My Pocket," "Little Red House," "Private World" and "Here Comes Sally" (a song not on *Talking in Code* but nonetheless one of Burtnick's best) were indeed impressive.

To bring his set to a rousing climax, and I do mean rousing, Burtnick torched his guitar and smashed it to the floor, much the way Jimi Hendrix did in 1967 at the legendary Monterey Pop Festival. Histrionics aside, Burtnick is a captivating performer and definitely worth a check. He's presently composing songs for his next album to be recorded in New York or London. More on Burtnick in a future issue of *Backstreets*.

Another Shore rocker who has been getting quite a lot of attention lately, and rightfully so, is John Eddie. His self-titled debut on CBS is a powerhouse record, and it includes guest appearances by E Street drummer Max Weinberg and guitarist Nils Lofgren. According to Eddie, "There's no question that Max was a vital part of the record. He came into the project and helped shape it. The record would not have been the same nor as good without him. He made sure the album came out rock 'n' roll."

Weinberg also helped Eddie open up the last of the Amnesty International Concerts in June. Held at Giants Stadium in New Jersey's Meadowlands complex, the concert was, by far, Eddie's largest gig ever. His inclusion in the line-up at the last minute was not only a surrise, but a CBS marketing triumph. Every other featured artist on the bill(there were at least 25 of them) is internationally known. Then there was John Eddie, raw and fresh and eager to please with one single, "Jungle Boy" and one album under his belt. The press kit listed him as John "Eddy." Despite his inexperience, Eddie met the challenge head on, and the 60,000 people in attendance, the international press corps and the record company execs were quite impressed. Eddie is due to play the Stone Pony in August and then embark on a club tour of the U.S. Catch him if you can. It won't be too long before he becomes an arena artist.

Even though two of the Shore's newest clubs — Asbury Park's Visions and the Werx in Seaside Heights — have already closed their doors for good, yet another club has opened in what is currently a very competitive market. The High Tide Cafe is an after-hours, non-alcohol club located in the same building which used to house the Fast Lane, Asbury Park's most important club in the late 70s and early 80s. One of the people behind the club and the recently formed Asbury Park Music and Arts Society, Big Danny Gallagher, says, "the club was opened on the premise that there's a need for an alternative and after hours establishment in Asbury Park, plus a place where musicians, poets, painters and others with creative talents can gather and socialize. Ever since the Upstage closed, there's really been no club which caters to these people."

Some people feel the environment inside the High Tide Cafe actually does recall the glory days of the Upstage. A few first-class jams have already gone into the wee hours of the morning, and on Saturday evening you're apt to find the cafe loaded with local musicians. Only time will tell if the High Tide Cafe does survive without that all-important liquor license. Let's hope it does, for the club very definately fills a gap in the Jersy Shore music scene.

A visit to Asbury Park this summer or fall wouldn't be complete without stopping in at Mrs. Jay's and the Asbury Park Rock 'n' Roll Museum. The former, a biker bar located around the corner from the Stone Pony on Ocean Avenue, has been featuring a number of fine, up and coming local bands lately. Don't let the biker image fool you. There's probably been fewer disturbances in Mrs. Jay's this year than in most Shore clubs. It's a leather crowd which frequents the place, but the vibes are warm and welcome. If you can, catch the Tim Ryan Band there. Ryan was the co-producer of the JAM Record and has played with the Marshall Tucker Band and has arranged songs for Hank Williams, Jr. He's an excellent fiddle player and his band serves the Shore's best country and southern-styled rock.

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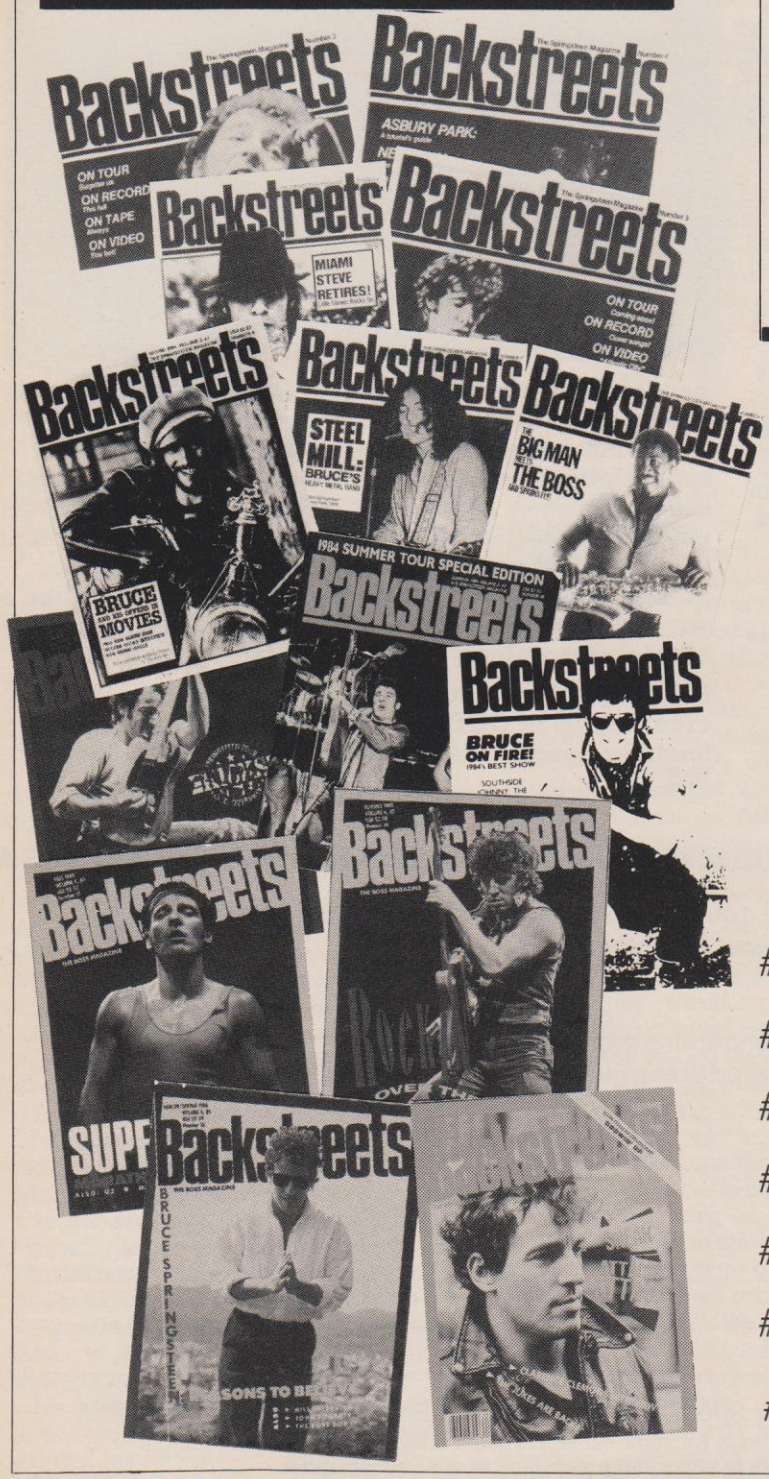

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Remember offer good in US only. Price includes postage and handling. All items subject to availability and we reserve the right to substitution upon supply. **Please allow 4 to 6 weeks for your checks to clear and processing of your subscription.**

The ties that bind

Let the four winds blow

BY WAYNE KING

I am sure you're as sick of anniversaries as I am after the July 4th spectacle accorded the Statue of Liberty Centennial. There's no getting around it: we like to celebrate ourselves, and since even under Ron we still feel best about the past, we grab whatever date is handy. We can't avoid it. You have a choice: You can descend to the trivial (via UPI's Baseball Almanac which tells me the Philadelphia Athletics pulled off two triple steals against Cleveland Indians on this date in 1930) or the banal (did you know its been ten years since Bruce shaved off his beard?).

Or you can shoot for your own "useable history." I chose to remember that it was 50 years ago when James Agee and Walker Evans, on assignment for *Fortune*, spent two months chronicling the lives of three share-cropping families. The proposed magazine article never came out, but an incredible book. "Let Us Now Praise Famous Men," did.

James Agee was a writer who talents knew no bounds. He made his mark as a journalist, a poet, a critic and as a novelist (the posthumously published "A Death in the Family" won the Pulitzer Prize in 1957). Despite his uncompromising work in those fields, it may well be for "Let Us Now Praise Famous Men" that he will be best remembered.

"Let Us Now Praise. . ." sets no limits and obeys no rules; its strength as a work of literature is that it is indefinable. Which is just what Agee was shooting for. So moved was the writer by the experience of sharing the lives and travails of the three families that he attempted a new literary means by which to relate it. He was trying to reinvent the wheel, so to speak, to come up with a new type of writing. Its purpose, loosely, was to combine the "scientific" and the "artistic" in a manner which would be "still another way of seeing and telling of still another form of truth, which is in its own way at least as sound." Were he to achieve this, he wrote, "the book as a whole will have a form and set of tones less like those of narrative than more like those of music."

Always at the heart of his inquiry is the fundamental question; who am I; who are you; and just what does that make us. Agee's preamble takes on the contradictions inherant in such an exchange. Right away he questions *Fortune's* right to send him down South, and intrude upon the lives of total strangers; on his qualifications to the task on his ability to tell the story in its truest form; on the right of the reader to read the book, to gaze upon the photographs.

His probing was directed, not just at the narrow-minded hypocrites who haunt us to this day, but against those who would bring down the very thing they love. He wrote,

Let us now praise James Agee

"above all else, in God's name don't think of (this approach) as Art. . . every fury on earth has been absorbed in time as art, or as religion, or as authority, in one form or another. The deadliest blow the enemy of the human soul can strike is to do fury honor."

Sad to say, but I think he's talking about us here. Yes, to anyone who goes to the clubs devoted exclusively to Bruce, to all who go see the clone bands created in his image, to those who call the 24-hour hotline by which one and all can stay frightenly up to date on what Bruce ate or watched last night. To all who visit the museum in Asbury Park which, despite the protestations of the founders, is correctly perceived as a shrine to Bruce. And it includes just about everyone reading this magazine, and I dare say, all of us who write for it. Most of us are convinced that the best way to "honor" the man is to slavishly devote much of our attentions and energies to building him up a God or something. Ironic, indeed, is that his God-like status derives from his being "one of the common people."

I am questioning no one's road to this present, as I would not want my own inadequate past questioned. Indeed, my personal past includes being so wrapped up in The Who and being so self-serving about them, that I went so far as to actually do up stationary with my name under the title "The Who Librarian." I am only here inquiring as to the present and the future, respecting everyone's individuality and the pace at which we grow. Perhaps we can still determine who is best honoring Bruce.

Is it the person with hundreds of bucks worth of souvenirs? Or is it someone like Bobby Mueller, head of the Vietnam Veterans of America organization, a man inspired by the empathy he feels in Bruce's music to work harder for the neglected soldiers of that war? Is it someone who pumps their life savings into following the tour around? Or is it maybe, Little Steven, who learned much at Bruce's side and is taking the notions of oppression, struggle and solidarity implict in his friends' music and rendering it explict on a wider, more direct level? Is it the Yuppie lawyer who puts Bruce right up there because he's so "real" and then returns to his practice of helping the rich get richer? Or is it the food bank volunteer who gets through another week patching holes in the safety net and goes home at night and wears out another copy of *Born in the USA*?

Yes those comparisons are unfair, but what of it? If Bruce choose to idolize Elvis the same way too many of us chose to pay Bruce tribute, he would never have created his own music, only recreated someone else's. It's terribly fitting that Graceland was turned into a museum after Elvis' death, for his fans had already made him a museum-piece in life.

The power of Agee's book resides in its boldness, which is almost shocking, and its scope, which is all emcompassing. So audacious was its approach that *Fortune* never published the earliest writing from the Alabama trip. When the book was published on 1941, it sold only a handful of copies. It was only after Agee's death that he was vindicated, that the work gained its rightful reputation. The best work of Bruce Springsteen, of course, doesn't suffer from a problem of obscurity. Quite the oposite. But there are other artists, as well as many who make up Bruce's audience, who do suffer, and it seems to me that to do him justice we have to support them where possible.

Ironies abound here. I have just spent 1,000 words overriding Agee's expressed judgement of his work by doing his "fury" honor. I am about to commit another transgression when I refer to FDR's speech to Congress in 1941, two months after his unprecedented reelection to a third term as President. I say transgression because Agee clearly saw the Federal government from the perspective of a modern day Thoreau, impinging on people where it shouldn't. refusing them help where they most need it.

Still, I cite FDR's speech because in it he evoked a post war world based on the four freedoms: "freedom of speech, freedom of religion, freedom from want and from fear." His speech may have been just hot air, designed to steer an isolationist America into the war by showing how bound up our destinies were with those already involved in the fighting. But in this age of oppression, they're good words to chase after, to make our own, as we see fit, instead of having others tell us what they should mean. The winds of freedom still blow in this country, no matter how many "famous men" try to prove otherwise. Let's open the door everywhere and let some of them in. James Agee is not here to continue the fight; me, I'm going to go out tonight and find out what I got.

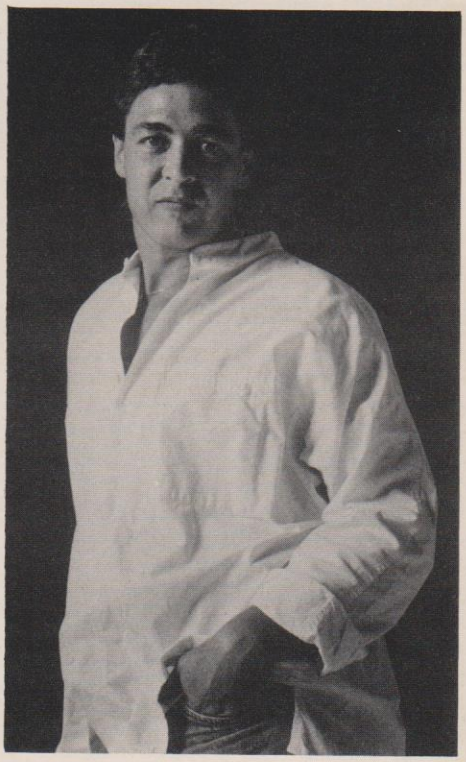
He sang in front of Bruce

ROBBIN THOMPSON

E Street Alumni

(This the fourth in a continuing series of articles on E Street Alumni. Next: David Sancious.)

BY RANDY CEPUCH



Robbin Thompson has a unique claim to history: He's one of the only performers to ever actually sing in front of Bruce Springsteen. That came back in 1970 when Thompson was the lead singer for Steel Mill, the early Springsteen group that predated the E Street Band by two years. Springsteen has occasionally taken to acknowledging Thompson's friendship on stage: Back in 1981, Bruce, Clarence Clemons and Garry Tallent joined Thompson in D.C. for a rousing eight-minute version of "Carol."

Thompson's career and noteworthiness, however, extend far beyond his early Springsteen roots. In the decade and half since Steel Mill broke up, he's released four albums, won the American Songwriting Festival twice and established himself as a gifted performer of cult status. Though national attention has escaped him so far, in Virginia, North Carolina and D.C., Thompson's popularity is legendary. He currently lives in Richmond — with his wife and two daughters — runs his own record label, frequently tours the area and even has a thriving jingle business.

Backstreets: *Your fourth album, "Better Late Than Never," was released last year. How's it doing?*

Thompson: The album is doing pretty well — getting some airplay and making some money.

Backstreets: *Most of the cuts are originals that people who have seen you live have been waiting to have on record for years, but the album also includes your versions of two old favorites — "Fortunate Son" and "Be My Baby" — and a monster unreleased Springsteen tune called "Guilty." Have you sung that one with Bruce?*

Thompson: Yeah, when I was in Steel Mill. Since? No. He's been to see us a couple of times, to listen to it. I wanted to get Bruce to play on "Guilty," but the thing for Africa came up at the same time. Great for them and not so great for me.

Backstreets: *He called you up onstage in Greensboro, North Carolina last year and you did some tunes together . . .*

Thompson: It was me and Gary U.S. Bonds and him. We did "Twist and Shout," "Do You Love Me . . ."

You know, there was an article in the L.A. Times, when Bruce got married, that mentioned that show. It talked about how ten years ago he said he couldn't handle marriage and family, and said "In conversation after a concert in Greensboro, North Carolina, he acknowledged he'd since felt there was something missing in his life. A friend from one of Springsteen's earlier bands, Steel Mill, had joined him onstage that night and Bruce mentioned how the friend had a wife and children and how much they meant to him." That was me!

Backstreets: *The liner notes on the album thank "The Boss" and "Mad Dog." Are we talking about the same people?*

Thompson: We're talking about the same Boss, but a different Mad Dog.

Backstreets: *"Boy From Boston" from your 1976 debut album, is about a kid from Beantown who has a way with country songs. How autobiographical is it?*

Thompson: Well, I was born outside of Boston, in 1949, and that's about all the truth there is to it. We lived in Melbourne, Florida from when I was seven until age 20; I started playing guitar to Ricky Nelson records when I was 12 years old. Then I moved to Richmond and except for one year in New Jersey this is where I've been.

Backstreets: *The Steel Mill year? How did you end up with them?*

Thompson: I had a band called Transcontinental Mercy Flight, in Florida. When I moved to Virginia I was a singer with a P.A. system looking for a band. The first guy I asked needed a singer, and that group became Mercy Flight.

Bruce and Child — which would later turn into Steel Mill because another band was named Child — used to play with us. We struck up a friendship and ended up going to Jersey and playing a couple of jobs with them. At one point they said they were thinking about adding another singer.

'Do you want to try out?' they asked. I said 'Sure.'

I went to Jersey and spent a weekend singing with the band. It was a factory, where a guy named Carl West — Tinker West — made surfboards. He lived there and Bruce lived there and I lived there, for a while. There was one room that was sort of a bedroom and we rehearsed in another part of the building. After the rehearsal they all went in the bedroom and came out and Bruce said 'Hey, we think it works pretty good. Let's do it.'

We were only playing about four times a month, making good bucks. For a band without a record, it was great bucks. Bruce was the star; I was the new kid. Record people were coming around, but they were really looking at Bruce as opposed to looking at the band.

Backstreets: *One thing about Springsteen is that he seems to have a whole network of extremely talented people who are associated with him, yourself included, yet Bruce is the only one to have hit the top.*

Thompson: Well he is at the top and that's great. My stuff hasn't caught on that quick with the masses. But it's enabled me to make a good living. So I don't have any jealousies or anything.

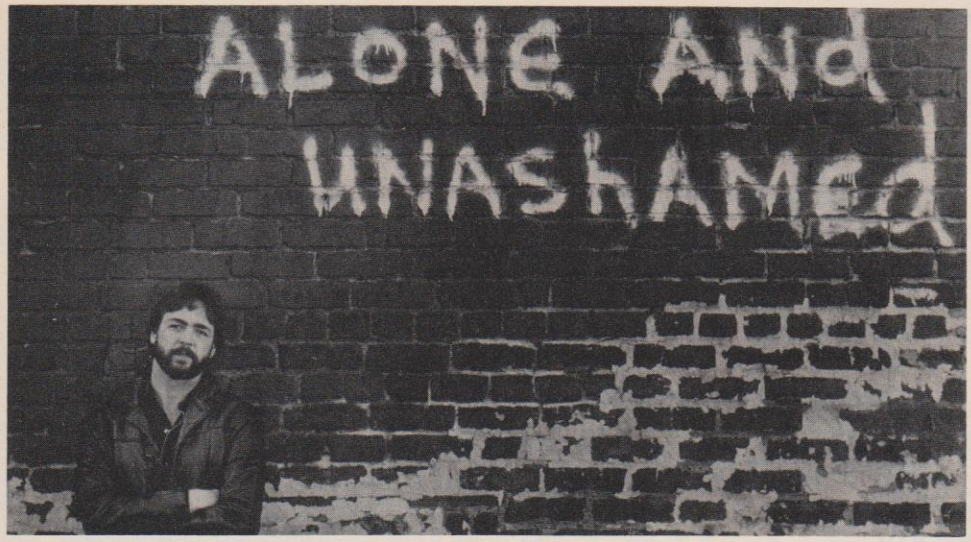
Backstreets: *Do you have any stories about the Steel Mill days that you haven't told anyone, that you'd like to pass along now?*

Thompson: Well, you know the Steel Mill days were a long time ago for starters. We had one trip where we played Richmond one night, Nashville the next and Richmond again the following night. We all traveled in a U-Haul truck, in the back with the equipment. That was pretty strange.

We had a lot of good times. Nothing really stands out saying "Hey this was crazy." Cause that era we were pretty laid back. I mean Bruce was straight. Anything that was wild and out of the ordinary, I wouldn't want to tell anyone anyway.

Backstreets: *Do you ever wish that you guys had taken the record deal Bill Graham offered Steel Mill?*

(Continued on next page)



From top: Robbin Thompson in 1980; with Steel Mill in 1970; other page—today.

(Continued from previous page)

Thompson: Well, Bill Graham offered Bruce a record deal. I wasn't in the band at that time. I came in right after that. Most of the time they were more interested in Bruce. They couldn't give a shit who was in the band.

Backstreets: *After Steel Mill, there was quite a stretch before your first record, wasn't there?*

Thompson: Actually I did two 45 s in high school, and I did one in Richmond in '72. None of 'em are available except at maybe the most obscure yard sales.

Backstreets: *Then in 1976 you recorded the "Robbin Thompson" album, which you've said is your favorite.*

Thompson: It was a dream-come-true situation. You try for years and something comes of it and you end up in a studio sitting there with people you never thought you'd meet, much less have on your record.

Backstreets: *Let's talk about "Together" — a 1978 album recorded with another Richmonder, Steve Bassett.*

Thompson: We've been roommates, shared a couple houses in college. We still do some things together; we may do a special concert this summer.

"Together" is a pretty special album. It was the first one to have "Sweet Virginia Breeze" on it, which became a pretty big deal.

Backstreets: *It sure did. You re-recorded it for "Two B's Please," in 1980, and it's become something of an anthem . . .*

Thompson: It's like the unofficial state song down here. There was a movement in the legislature here to replace "Carry Me Back to Old Virginny" — because the lyrics are racially pretty bad — and "Sweet Virginia Breeze" was on top of the list. I don't know if it died in the House or what.

Backstreets: *The "Two B's" album was your most successful, wasn't it?*

Thompson: Yes and no. It sold about 120,000 copies, and made the Billboard charts. On the other hand, the record company (Ovation) folded before I made any money.

Backstreets: *One of the cuts, "Candy Apple Red" — which is considered by "beach music" fans to be a terrific shagging song — probably got more airplay than anything else you've done.*

Thompson: It was a hit in small, renegade outposts throughout the South. It was number one for six weeks in Roanoke, for example. It was written about growing up in Melbourne Beach, around Cape Canaveral. The beach sound sort of misstated what our band was about, though.

Backstreets: *There's a song on that album called "Even Cowgirls Get the Blues" — which is also the title of a bestselling book by still another Richmonder, Tom Robbins. Was that written because people got your name screwed up with his?*

Thompson: I think the only people who noticed the similarity were you and me. It was written totally about the book. Some friends of mine had the film rights, and they were looking for a theme song. They eventually lost the rights, and I guess nobody else has come up with a script to satisfy the author.

"It was a factory where this guy made surfboards—he lived there, Bruce lived there, and I lived there. There was one room that was sort of a bedroom and we rehearsed in another part of the building."

Backstreets: *Now you've got a new Robbin Thompson Band together. Where are your best crowds?*

Thompson: Anywhere in Virginia is real good; Richmond not being the best. Tidewater, for sure. Raleigh and Greenville, North Carolina, Washington, D.C.... We're getting great reviews out of the (Washington) Post.

Backstreets: *What else are you up to these days?*

Thompson: For one thing, I've been singing the National Anthem at sports events with the guys in the band. My goal is to do a Washington Redskins game. And I'm writing more than ever, and doing commercials.

Backstreets: *How many jingles have you done?*

Thompson: Thousands of 'em. I do several a month — for banks, skating rinks, sports teams, nightclubs, things like that. Most are regional. I've been doing 'em for over ten years, so I've got stuff out everywhere. Steve Bassett's been doing a lot of them, too. That McDonalds' commercial with everybody sitting around the table slapping hands is his.

Backstreets: *Are there plans for another record?*

Thompson: I don't know if it's going to be an album, an E.P., or what. We're doing some tracks now. There's a possibility Clarence (Clemons) is going to be playing on one thing. He's coming down here to record with some of his relatives who have a band in Norfolk. I haven't talked to him directly but some of the people at the studio think he wouldn't mind doing it.

Backstreets: *You seem reasonably happy with the way things are going, and determined to keep doing records even without the backing of a big label.*

Thompson: Well, you write songs to put 'em on a record — so there's a record of them.

A major deal would be nice. It's not that important anymore. I like doing records. I don't like dealing with the people in New York, and they don't seem to care. There are some good people in New York, but I have yet to convince them my stuff is worth anything. I've had people tell me otherwise, so I guess I'm gonna have to get the records to those people who like the stuff and not worry so much about the people who don't.

—Additional reporting by Bob Zimmerman

(Robbin Thompson's latest record is available from Out There Records, PO Box 3554, Bon Air Branch, Richmond, VA 23235)

Ten top Bruce shows of 1978:

1. Seattle Arena
   Seattle, WA
   December 20
2. Madison Square Garden
   New York, NY
   August 22
3. The Roxy
   Los Angeles, CA
   July 7
4. Richfield Coliseum
   Cleveland, OH
   December 31
5. The Spectrum
   Philadelphia, PA
   May 27
6. Memorial Coliseum
   Phoenix, AZ
   July 8
7. Boston Music Hall
   Boston, MA
   May 31
8. Capitol Theatre
   Passaic, NJ
   September 21
9. Community Theatre
   Berkeley, CA
   June 30
10. Winterland
    San Francisco, CA
    December 16

—Tracy Reed

Ten of Little Steven's most common head coverings:

1. Babuska
2. Bandanna
3. Beret
4. Derby
5. Bowler
6. Cap
7. Fedora
8. Panama
9. Hood
10. King's Crown

—J. Waters

Ten most frequently used words in Springsteen songs:

1. Night (143)
2. Girl (70)
3. Street (61)
4. Work (60)
5. Heart (47)
6. Highway (40)
7. Home/Hometown (40)
8. Run (30)
9. Dark/Darkness (30)
10. Drive (26)

—Michael Dicenzo

Ten best in concert stories:

1. UFO story ("Growing Up")
2. Girl watching ("Pretty Flamingo")
3. Graceland's fence ("Johnny Bye Bye")
4. Fickleness of love ("I'm Goin' Down")
5. I was a teenage werewolf ("Growin' Up")
6. Gypsy lady ("Growin' Up")
7. Land of no mercy ("Thunder Road")
8. The promise of the future ("It's My Life")
9. Christmas on the Interstate ("Independence Day")
10. Playing baseball ("Glory Days")

—Richard Klein, Mike Nigro

Ten Bruce Tramp survival items:

1. Leather jacket
2. Sunglasses
3. Levi 501s
4. Converse tennis shoes
5. Bandana
6. Denim vest
7. Baseball cap
8. Leather boots
9. Boom box
10. Mr. Microphone

—Frank Cesta

THE BO

1

For our latest contest, we asked our
in any catagory of their own creation
got it: The response ran from the se
1978, (which one could argue also are th
to the downright silly, ten songs off "Bor
over 400 entries, lots of neat postcards a
We've included some of the best here (a
supposed to be funny!). We threw all th
Cynthia Blankenship as the winner of a
won Backstreets t-shirts. Thanks to all t

Ten books for Bruce Tramps

1. Born to Run, Dave Marsh
2. Springsteen, Robert Hilburn
3. Springsteen, Lynn Goldsmith
4. Greetings from Asbury Park, Chuck Yopp
5. Mystery Train, Griel Marcus
6. Bound for Glory, Woody Guthrie
7. Bob Dylan: Lyrics 1963-75, Bob Dylan
8. Woody Guthrie: A Life, Joe Klein
9. Born on the Fourth of July, Ron Kovic
10. In Country, Bobby Ann Mason

—Ralph Haselmann Jr.

SS TOP 0

ur readers to send in their top ten picks tion. We asked for imagination and we e serious, like the top ten concerts for e the top ten concerts of Bruce's career) Born (to Bruce) in the USA.'' We got s and some lists that just blew us away. (and remember some of these are the entries into a hat and picked out a UK picture disc. Ten other winners ll those who entered.

Ten best Bruce covers:

1. "War"
2. "Mona"
3. "Rave On"
4. "Pretty Flamingo"
5. "It's My Life"
6. "Who'll Stop the Rain"
7. "This Land is Your Land"
8. "Raise Your Hand"
9. "Heartbreak Hotel"
10. "Mountain of Love"

—Chris Johnson, Dominic Dicenzo

Ten reasons why I wouldn't want to be Bruce Springsteen:

1. He's short.
2. He no longer wears sneakers.
3. He's balding.
4. He's married to an actress.
5. He always sounds like he has a sore throat.
6. He's no longer a slob.
7. He drinks wine coolers instead of beer.
8. He's been accused of imitating John Cafferty.
9. The "Born in the USA" video.
10. His best friend dresses like a gypsy.

—all in fun, Jim Sweeny, Tony Bacarella

Ten top California License Plates:

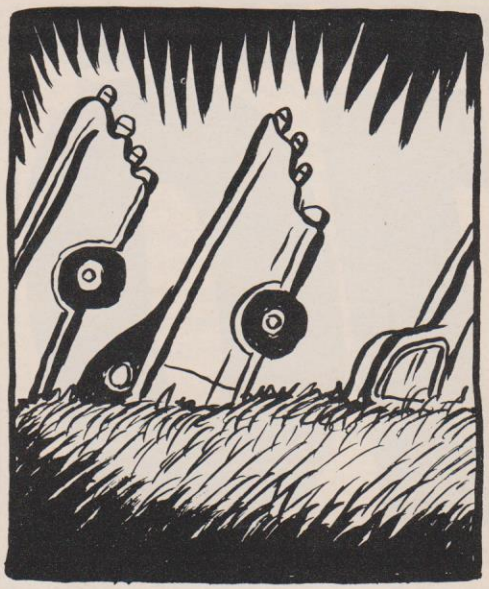
1. DRVALNT
2. BRN2RUN
3. BORN USA
4. BSATESB
5. DNCN DRK
6. JNGLAND
7. IMARCKR
8. PRSNRRR
9. THE BOSS
10. PRVALNT

—Pam McCampbell

Ten people you wouldn't want to meet in a dark alley:

1. Johnny 99
2. Kitty
3. Magic Rat
4. Spanish Johnny
5. Killer Joe
6. Crazy Janey
7. Wild Billy
8. Sloppy Sue
9. Hazy Davy
10. Dirty Annie

—Heidi Niehus



MICHAEL DOUGAN ILLUSTRATIONS

Ten places to visit before I die:

1. Abram's Bridge
2. Highway 9
3. The Jersey Shore
4. Rattlesnake Speedway
5. The beach at Stockton's Wing
6. The Stone Pony
7. Bluebird Street
8. Greasy Lake
9. Darlington County
10. Cadillac Ranch

—Gail Furioso

Ten top E Street guest spots:

1. Bruce: "We've Got the Love" (JAM)
2. Steve: "Hearts of Stone" (Jukes)
3. Roy: "Heaven Can Wait" (Meatloaf)
4. Bruce: "Protection" (Donna Summer)
5. Max and Garry: "Stagger Lee" (Jukes)
6. Roy: "Tunnel of Love" (Dire Straits)
7. Bruce: "Jole Blon" (US Bonds)
8. Patti: "One Hit" (Rolling Stones)
9. Nils: "Pretty Little Rebel" (John Eddie)
10. Clarence: "Angelyne" (US Bonds)

—Cathy Vocke

Ten Celebrity Bruce fans:

1. Larry Bird
2. Jack Nicholson
3. Danny DeVito
4. Susan St. James
5. Don Mattingly
6. Kate Jackson
7. Raquel Welch
8. John McEnroe
9. Rob Lowe
10. Bill Walton

—Matt Engel, Greg Miller

(Continued on next page)

THE BOSS TOP 10

(Continued from previous page)

Ten top Bruce cover stories:

1. Crawdaddy, 10/78
2. Rolling Stone, 8/24/78
3. Record, 11/84
4. Trouser Press, 10/80
5. Time, 10/27/75
6. Thunder Road #5
7. Rolling Stone, 11/27/80
8. Crawdaddy, 10/75
9. Musician, 2/81
10. Backstreets #16

—Andrea Terrenzio, Stacy Reed

Ten greetings from Happy Dan's Celebrity Used Car Lot:

1. Pink Cadillac
2. Cadillac Ranch
3. Used Cars
4. Ramrod
5. Racing in the Street
6. Stolen Car
7. Drive All Night
8. Blinded by the Light
9. Thunder Road
10. Does this Bus Stop at 82nd Street?

—Mario Guilbert

Ten of Bruce's worst songs:

1. Crush on You (irritating)
2. The Angel (lousy)
3. Sherry Darling (better live)
4. Meeting Across the River (weird)
5. Something in the Night (overwraught)
6. Circus Song (bizarro)
7. Blinded by the Light (clumsy)
8. Fade Away (please do)
9. Mansion on the Hill (snooze)
10. Mary Queen of Arkansas (dull)

One note: all in fun. Even Bruce's worst are great!

—Mike Ensing

Ten hottest Big Man sax solos:

1. Jungleland
2. She's the One
3. Ramrod
4. Bobby Jean
5. Cadillac Ranch
6. The Ties that Bind
7. Rosalita
8. Born to Run
9. Badlands
10. Night

—Allan Gustafson

Ten reasons to not believe in stadium shows:

1. Video screen lip sync
2. Scalpers
3. Noise
4. Idiot fans
5. No "Prove it" guitar intro
6. Press hype
7. Ticket prices
8. Screaming pre-teens
9. Couldn't even see him!
10. People in front rows leaving during the encores!

—Jeremy Davids, Debra Goetschius

Ten times Bruce forgot the words:

1. "Sherry Darling" (8/9/78 Agora)
2. "Double Shot of My Baby's Love" (9/9/78 Notre Dame)
3. "Racing in the Street" (9/21/78 Passaic)
4. "Jungleland" (6/29/84 Minneapolis)
5. "I'm Goin' Down" (11/19/84 Kansas City)
6. "Cadillac Ranch" (11/19/84 Kansas City)
7. "Trapped" (9/18/85 Oakland)
8. "Highway Patrolman" (9/19/85 Oakland)
9. "Independence Day" (8/28/84 Largo)
10. "Open All Night" (7/2/84 St. Paul)

—Sharryl Goldstein

Ten songs from the as-yet-unreleased album "Born (to Bruce) in the USA":

1. Sesame St. Shuffle
2. Infant on 57th St.
3. Baby's Room
4. Up All Night
5. Pink Stroller
6. I'm Goin' Potty
7. Diaper Me
8. Growin' Up
9. (Don't Play) Out in the Street
10. Disneyland

—Jon Greer

Ten memorable characters off "Greetings":

1. Wolfman fairies
2. Senorita Spanish
3. Acid Brat
4. Wizard imps
5. Sweat sock pimps
6. Interstellar mongrel nymphs
7. Go-cart Mozart
8. Bald screamin' nuns
9. Kidnapped handicap
10. Fleshpot mascot

—Kelly Tucker, Joe Carey, Mark Merrit

Ten best Bruce interviews:

1. 1975 *Crawdaddy*, Peter Knobler
2. 1978 *Crawdaddy*, Peter Knobler
3. 1980 *Rolling Stone*, Fred Schruers
4. 1978 *Musician*, Dave Marsh
5. 1978 *Creem*, Robert Duncan
6. 1979 *Aquarian*, Mike Greenblatt
7. 1975 *Melody Maker*, Ray Coleman
8. 1976 *Milwaukee Bugle-American*, Nat Schaefer
9. 1984 *Rolling Stone*, Kurt Loder
10. 1974 WMMR, Ed Sciaky

—Kenny Catman

Ten people paving E Street:

1. Doug Sutphin
2. Mike Batlan
3. Bruce Jackson
4. Jim McDuffie
5. Terry Magovern
6. Jeff Ravitz
7. Wayne Williams
8. Chris Chappel
9. Mike Grizel
10. Bobby Thrasher

—Lorraine Lowry

Ten bootleg titles I don't understand:

1. Luther (who is Luther?)
2. King of the Valley (what valley?)
3. You Can Trust Your Car to the Man Who Wears the Star (Texaco's theme—Bruce uses Exxon)
4. Still on the Edge (still awful sound)
5. Warrior's Rest (what Warriors?)
6. Thunder Rogue (a pun?)
7. A Self-Made Man (pop psychology?)
8. The Great White Boss (Racist!)
9. He's Not an American Dreamer (then what is he?)
10. Porn in the USA (no porn here; no pun either)

—Danny Martins

Ten hot dates:

1. Sandy
2. Rosalita
3. Chrissie
4. Candy
5. Mary Lou
6. Cindy
7. Rickie
8. Cynthia
9. Frankie
10. Bobby Jean

—Rich Sanmarta

Ten TV shows that can't get enough of Bruce:

1. Who's the Boss
2. Growin' Pains
3. Entertainment Tonight
4. Facts of Life
5. Another World
6. Kate and Allie
7. Golden Girls
8. Hardcastle and McCormick
9. Days of Our Lives
10. Santa Barbara

—Greg Miller

Ten different ways Bruce's name has been misspelled:

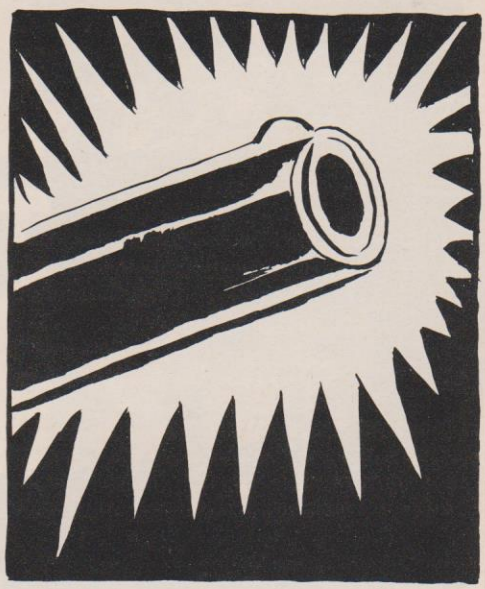
1. Bruce Sringsteen, *Aquarian*, 1978
2. Ruce Springsteen, Largo ticket, 1984
3. Bruce Springstien, *Crawdaddy*, 1972
4. Bruce Sringsteen, Poster Mag, 1984
5. Bruce Bringsteen, Musicade catalog, 1985
6. Bruce Springstein, *Dallas Times Herald*, 1985
7. Bruce Stringseen, French handbill, 1984
8. Bruce Springsten, Hollies postcard, 1975
9. Bruce Springteen, UK tabloid, 1984
10. Brusce Spinstrien, Spanish newspaper, 1984

—Curt Boardman

Ten Chuck Berry classics Bruce has covered:

1. "Memphis"
2. "Sweet Little Sixteen"
3. "All Aboard"
4. "Around and Around"
5. "Back in the USA"
6. "Carol"
7. "Johnny Bye Bye"
8. "Johnny B. Goode"
9. "Little Queenie"
10. "No Money Down"

—Chris Weill



Ten killer cuts:

1. "Johnny 99"
2. "Nebraska"
3. "A Gun in Every Home"
4. "Murder, Inc."
5. "Highway Patrolman"
6. "State Trooper"
7. "Incident on 57th Street"
8. "Meeting Across the River"
9. "Held Up Without a Gun"
10. "Point Blank"

—Candy Smith

KATHY MANIACI PHOTOS

From top: Joel Krauss, Glen Burtnick and Bobby Bandiera in the studio; making the JAM video; Jan Topoleski and Garry Tallent; Garry Tallent and Max Weinberg with two other Jersey musicians and autographed JAM guitar.

Inside the making of Jersey

BY ROBERT SANTELLI

"None of us ever thought things would turn out the way they did," reflects Lee Mrowicki, coordinator and one of the founders of Jersey Artists for Mankind, or simply JAM. "It started out as a small, grassroots project. We were basically interested in using rock 'n' roll to raise some money for the hungry and needy in New Jersey. I never thought we'd wind up with an internationally released single and a two album deal with Arista."

Yet that's exactly what happened. "We've Got the Love," a song penned by Joel Krauss of the Jersey Shore band, Beyond the Blue, and Bobby Bandiera, the guitar player for the Jukes, was released in early summer and almost at once garnered flowing reviews.

Billboard said the "anthem is musically among the best of the fundraising genre." The *New York Daily News* said the record was a "good idea, good listening." And Ken Tucker of the Philadelphia *Inquirer* gave it four stars.

"You hope that what you do has some impact and makes some difference," adds Garry Tallent, who co-produced the record with Tim Ryan. "But you keep your ambitions realistic. You think small and hope you end up big."

JAM started out small—and slow. The JAM concept was insprired by the work of USA for Africa and the song, "We Are the World." First Testa, and then Krauss and Bandiera composed songs which they figured JAM would record quickly, release independently and capitalize on last year's concern for hungry people initiated in this country by USA for Africa.

But because it was summer, those who had voiced their support of the project were on tour, in the recording studio working on their own projects, or busy with Shore club dates six nights a week. In other words, few musicians were actually available to work on the JAM songs.

"So the project was put on hold," remembers Mrowicki. "And there was a feeling that it might be too late to do anything in terms of recording."

But somehow Mrowicki, Testa, and Krauss kept a flame under the project. And finally, in November things started coming together. It was decided that Tim Ryan should be asked to work on the production of the songs since he had a wealth of experience in arranging songs. Ryan, in turn, contacted Garry Tallent, who had just completed the *Born in the USA* tour.

"After I got off the road, I sat around the house doing absolutely nothing for three weeks," Tallent told *New Jersey Monthly*.

Lee Mrowicki: The voice of

BY ROBERT SANTELLI

No other Jersey Shore club or radio disc jockey has had more impact on the music scene here than Lee Mrowicki. First as a dj on the Monmouth College radio station, WMCX, then as the rock 'n' roll voice of Asbury Park's WJLK, and from 1981, the man who spins the records between sets at the Stone Pony, Lee Mrowicki has indeed left his mark.

It was Mrowicki, for example, who was chiefly responsible for Southside Johnny and the Asbury Jukes' live radio broadcast from the Stone Pony in 1976. It was Mrowicki who undoubtedly designed the Stone Pony t-shirt you have in your t-shirt collection. And it was Mrowicki who was one of the founders of Jersey Artists for Mankind or JAM and a main co-ordinator of the JAM record and ensuing concerts which have occurred since the organization's inception last year.

Backstreets recently pulled Mrowicki away from the Pony dj booth for his reflections and comments about the Stone Pony, the Shore music scene, and the role he's played in both. Here's what he had to say.

Backstreets: *This year marks the tenth anniversary of the first live broadcast from the Stone Pony in 1976. It featured, of course, Southside Johnny and the Asbury Jukes. How did that broadcast come about, and what was your part in it?*

Mrowicki: I sort of fell into it. I knew some of the Jukes because we had gone to Neptune High School together. I got a call from Epic Records two days before the show. WJLK, the station I worked for, had a history of doing live broadcasts that extended back to the 1940s. Any time there was a big band playing Convention Hall, WJLK would broadcast the show. WJLK was a pioneer in the area of live remotes. So when the managers had a chance to broadcast a live rock show, they jumped.

Backstreets: *You were also responsible for other live broadcasts from the Pony in the mid and late 70s.*

Mrowicki: The Jukes' live broadcast started things rolling. WJLK and the Pony saw that things worked out real well. We started doing live broadcasts of local bands once every three or four months.

Backstreets: *You've seen virtually every band that has played the Pony in the last five years. What are your feelings on the current Shore music scene?*

Artists for Mankind record

"Then Tim called and asked if I'd help out. I was enjoying being lazy and secretly hoped the songs were going to be terrible, so I could decline to work on them. But they were great, and before long, I was spending a lot of my time in the studio."

Tallent's involvement in JAM meant the project would take on a sense of seriousnesss. Because of Tallent, Max Weinberg entered the picture. So did Clarence Clemons, Nils Lofgren, and Bruce. Southside and some Jukes volunteered their services. So did Carolyne Mas, Glen Burtnick, John Eddie and a slew of lesser known local musicians.

The idea behind JAM from the very beginning was to use a cross-section of artists, not just those with names and record deals. Thus, it was decided to invite a representative from vertually every band in New Jersey to come to the Stone Pony and help out with the choruses of the two songs. The basic tracks were already recorded. Now the spirit of community and state-wide concern for New Jersey's hungry was about to be injected into the project.

More than 450 Jersey singers and musicians made it to the Stone Pony in early January. Everyone was given lyric sheets upon entering the club and a brief rehearsal preceded the actual recording. The session was broken up into two parts. One was held for all singers and musicians under 21-years-old. And then later in the evening when alcohol was available, the over-21 artists sang their parts. It was the largest gathering of New Jersey rock artists ever.

But still there was no record contract, and privately, some JAM members wondered if all their time and effort would ever be put to good use. Most of the major labels passed on the project. New Jersey's JEM Records finally offered to distribute "We've Got the Love," and it looked like that was the way it was going to be. But then Arista suddenly became interested, and in what seemed like no time, JAM had a major record company to release the single. More important, though, was that Arista had an option in the contract to release two albums by JAM, one a compilation of mostly live material, courtesy of the JAM Band and special guests, and the other a Christmas album.

Arista gave JAM a $10,000 advance which the organization promptly turned over to the community Food Bank of New Jersey. A video was shot in a Newark warehouse where the Food Bank stored its food. And then in late May, "We've Got the Love" was released.

At first the record drew a lot of attention. There was no question about its critical success. In England the rock press was especially receptive to the record and the idea that a bunch of mostly unsung, unsigned musicians and singers from Jersey could come together for such a worthwhile project.

But then came reports that despite interest in the record at home, "We've Got the Love" was difficult to find in record stores.

"There has been problems with distribution," concedes Mrowicki. "Our weakness is that most of the people involved are artists, not businessmen. We trust that Arista is doing the best job it can in getting the record out to the people who want to buy it."

According to Arista, the record was distributed to all parts of the country, but in many places, like the West Coast, airplay was practically non-existent. We promoted it like any other record," says a spokesperson for the record company. "But as much as we believed in the record, I think a lot of other people felt saturated with charity records. We can't force record stores to stock a record that isn't moving."

What does all this mean? Essentially that outside of the New York-Jersey metropolitan area, you're going to have to order the record or insist that your favorite record store carry it to help the cause.

"Remember," says Mrowicki, "this whole project was initiated because we want to help people and feed them. We've come a long way, and we're not through yet."

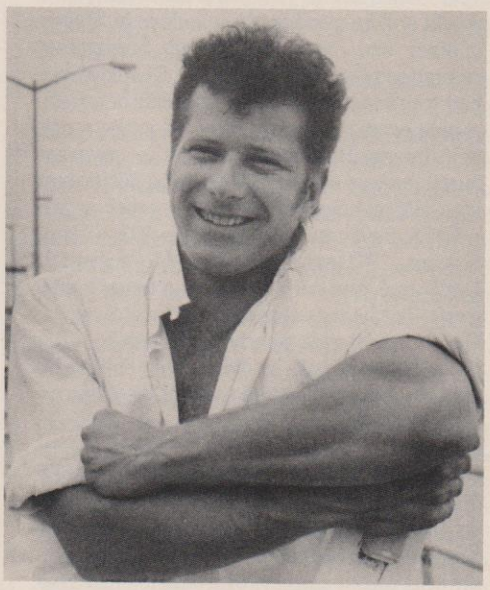
the Stone Pony, a founder of JAM

Mrowicki: The scene started coming back in 1982 or so. These days it's incredible how many bands there are at the Shore. There are more original bands here than ever before. You have a hierarchy nowadays. You get the real garage bands that really aren't yet ready to play the Pony. Then you have a level above them — this is made up of bands which play original music and that have graduated from the garage. A good example would be a band called Louie Louie. Next you have a third level of bands. This is made up of the ones that play the Pony regularly and have the potential to one day land a record contract. I'm talking about bands like Cats On A Smooth Surface and Beyond The Blue. And finally you have the bands and artists who actually do wind up with a recording deal. Two recent examples of these are John Eddie and Glen Burtnik.

Backstreets: *Despite the influx of new clubs at the Shore and in Asbury Park in particular, the Pony is still the place to play.*

Mrowicki: I'd say that's probably true. We have bands and people coming to listen to these bands seven nights a week. And once a week we have a showcase night in which we feature the latest up and coming bands.

Backstreets: *For years Bruce used to be able to hang out at the Pony, sit in with local bands and generally be just one of the crowd. He doesn't do that any more because he's gotten so amazingly popular and there always seem to be people in the Pony on Bruce-watch. Do you and the club feel a sense of loss because of this?*



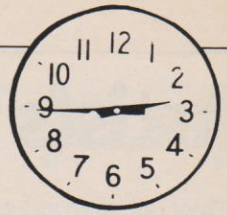
KATHY MANIACI PHOTO

Mrowicki: Well, remember that Bruce and the band played the Pony twice last winter unannounced. So it's not like he never shows up. Before the *Born in the USA* tour, he was in here five, six nights a week. You're right in saying that things have changed. But I don't think Bruce will stay away forever. The summer crowd makes it tough for him to sit and enjoy himself because there are so many out-of-towners. But the regulars who are used to seeing Bruce always respect his privacy.

Backstreets: *Asbury Park is about to enter a new era, what with the grand development projects about to get under way. The Stone Pony sits in the middle of the planned re-development of Asbury Park's beachfront. Will the Pony be forced to re-locate in the near future?*

Mrowicki: That's hard to say. No one has contacted us directly about re-locating. But even if we did move, I don't think the Pony's popularity or importance will suffer much. Whatever happens in Asbury Park will affect the music scene, but not as much as most people think. Asbury Park and the Stone Pony are the hub of the music scene, but musicians are located all over the Shore. Wherever the Pony winds up, they'll still come to play and hang out.

In interview



GARY U.S. BONDS

The Backstreets Interview By Jeff Tamarkin

Don't ask Gary U.S. Bonds the name of the place where he first met Bruce Springsteen, because he doesn't remember. All he recalls is that it was somewhere on Route 9 in Jersey, and that there was a propeller on top of the club. "The name of the club didn't have anything to do with airplanes, I don't think," comments Bonds, "but it had this propeller." And although the local bar never took off that night, Gary U.S. Bonds' career did — for the second time. That part he remembers well.

"I had no idea who he was when he came in," says Bonds now with a hearty laugh. "he was just some guy who came in a had a couple of beers. Then some guy came over and asked if this other guy could come up and sing with me. I said, 'Sure, bring he up here and let's make a fool out of him.' We did 'Quarter To Three' and I thought he was pretty good but I could show him a couple of things. But we rocked that night, jammed and had a ball, and he seemed like a good enough guy. Then we sat down and talked and I found out who he was."

At that point in his life, the last thing Bonds expected was to find himself thrown back into the limelight. He had long resigned himself to the endless circuit of Holiday Inns and pseudo-Holiday Inns, singing what he calls "laid-back bedroom stuff." It was frustrating, true, because like any artist Bonds wanted to keep growing. But audiences wanted the Gary U.S. Bonds who sang five Top 10 hits in the early '60s, most notably the classic "Quarter To Three." says Bonds, "I was considered an oldies act, and people got ticked off if I wanted to sing new material; they didn't want to hear that. There were times I'd look around me and hear other songs and say, 'I could do that.' But there was no outlet for me to do it. I was making good money and traveling around, but it was frustrating because everyone still said, 'Oh, he's an oldies act.' Then after Bruce came along, all of a sudden everyone *wanted* to hear the same stuff I'd wanted to do, the new stuff."

When Springsteen dropped in that night in 1978 to see Bonds [the club, incidentally, was caled the Red Baron], it had been some 16 years since Bonds had had a chart hit. And it would still be another three before he'd have another one, because although Springsteen wanted to produce and write for Bonds, Bruce had touring commitments to fulfill before he could become seriously involved in the studio with Bonds. But Bonds was not in any grand hurry; he was making a good living performing live, alternating current hits by other artists with his own catalogue from the '60s: "New Orleans," "Dear Lady Twist," "School Is Out," etc. And perhaps he even found it a bit ironic that he was able to carry on a career as Gary U.S. Bonds nearly two decades after those hits; after all, he didn't even choose his own stage name, and he thought his only records were bad news.

Gary Anderson was born in Jacksonville, Florida June 6, 1939, and moved with his family to Norfolk, Virginia when he was three. His parents divorced soon after and Gary stayed with his pianist mother, who taught him to play. "It seemed like a very interesting thing to do," recalls Bonds, "especially because Norfolk was so dull."

Norfolk was also tough, and piano-playing boys often had to join street gangs to keep from being pulverized. Gary landed in one called the Turks, and like other groups of '50s teens they whiled away between-fight time by singing in harmony. "There was one little street corner and we took hold of it," remembers Bonds. "We figured it was better than fighting. Besides, *I* didn't want lumps anymore."

Anderson, who grew up listening to the music of R&B greats like Clyde McPhatter, the Drifters, Sam Cooke and Jerry Butler, was discovered in Norfolk by Frank Guida, a local entrepreneur who had started a record label called Legrand. Guida took Anderson into the studio and recorded a song called "New Orleans," which started life as a country song. Before long, the singer heard it on the radio — the DJ said it was a new one by a local boy named Gary U.S. Bonds. Anderson was shocked.

"I heard it on the radio and I said to myself, 'I know that guy. It sounds like me but that's a weird name I got there.' Then I realized it *was* me."

Without consulting the singer, producer Guida had changed Anderson's name to Gary U.S. Bonds. It seems he had been visiting a deli next door to the recording studio and had seen posters of a patriotic nature: "God Save America," "Buy U.S. Bonds." Buy U.S. Bonds, indeed, he thought — hence the name of his new product.

The record floated around for almost a year before Dick Clark took to it and pushed it on his *American Bandstand* program. "New Orleans" rocketed to the Top 10, but then Guida had another brainstorm: if he could keep the public from finding out that Gary U.S. Bonds was black, he could sell more records.

"When that record was a hit, I never did any

(Continued on next page)

BROOKS KRAFT PHOTO

(Continued from previous page)

appearances, never went out," says Bonds with amazement. "The record went on the pop stations because they thought I was white. If they found out I was black they'd have taken it off and put it on the R&B stations right away. So I didn't show my face."

Eventually, of course, Bonds did have to appear in public, and despite the racism of the time, he managed to score significantly on the pop charts. The followup to "New Orleans," released 25 years ago this summer, turned out to be his best-seller ever.

" 'Quarter To Three' was originally called 'A Night With Daddy G,' " explains Bonds. "Daddy G was Gene Barge, a sax player who'd been on records by people like Chuck Willis at Atlantic. He recorded the tune as an instrumental with the Church Street Five, but it wasn't doing anything. So I added words to it. I was sure it wouldn't sell anything; I didn't think it was worth anything. But obviously the public thought differently."

To this day, "Quarter To Three" stands as one of the raunchiest, most unproduced, smash rock 'n' roll records of all time. Other artists and engineers have deliberately sought to recapture the muddy sound of the disc to no avail. Producer Guida still claims that everything about the record — the unpolished, drunken brawl flavor of the song, the garage-sound mix, the unrehearsed looseness of the musicians — was planned out to a T. Bonds says otherwise.

"We just went into this little makeshift studio," he says. "The engineer was a local shoe salesman. None of us had ever really done anything, so we just went in and said okay, here it is. The sound was so bad that we doubled the voices and it still sounded bad — you could just hear me sounding bad better. The best thing about it was that when we went out on the road later, the sound systems we played through were so bad it sounded like the record without us even trying to get that sound."

After "Quarter To Three" hit number one on the charts, Bonds became a regular on the package tours familiar to the era: long, grueling series of one-nighters featuring a dozen or so hitmakers of the day. "Those tours were fun but hard work," Bonds says. "There was no such thing as luxury buses in those days, though, just regular old buses. You'd climb in and watch Bo Diddley cook chicken in the back."

Bonds followed "Quarter To Three" with another Top 5 hit, "School Is Out," and then two more Top 10 records on Legrand, "Dear Lady Twist" and "Twist, Twist Senora," both, obviously, capitalizing on the then-current Twist craze. And then it was over for 20 years.

"I was considered an oldies act. Then after Bruce came along, all of a sudden everyone wanted to hear the same stuff I'd wanted to do, the new stuff."

Bonds stayed on Legrand until the late '60s; he finally left when the label refused to let him change with the trends in music. His relationship with Guida eventually ended up in court with Guida claiming to have ownership of Bonds' songs; Bonds lost the case because, he says, he couldn't afford lawyers to defend him.

(Continued on next page)

BROOKS KRAFT PHOTO

"It was four in the morning and Bruce called me and said 'You gotta come over, I want you to hear something.' I said 'Can't it wait?' And he said 'No, no. You gotta hear it right now.' "

(Continued from previous page)

He moved to New York in the '70s and continued to do gigs throughout the decade. He made an occasional recording during these lean years, but nothing that even dented the charts, and he even wrote country songs, one of which hit for Johnny Paycheck. But by and large those years were frustrating ones. Says Bonds, "Record companies would say 'I don't know this guy; this isn't happening to me. Maybe if I don't say anything he'll just go away.' "

Even after the meeting with Springsteen, things were slow for some time. "We became friends and hung out at his house and stuff," Bonds explains, "but it was two years before Bruce finished touring and could do anything with me. Then one day he came out with a song he said sounded so much like me we just had to do it." That was "Dedication," which ultimately became the title track of Bonds' comeback album on EMI America.

Originally, the plan was to simply do a four-song EP, with Springsteen and Steve Van Zandt producing Bonds. But, Bruce being a rather prolific writer, the songs kept coming and the EP mushroomed into an LP.

Bonds remembers the first time Springsteen mentioned the song "This Little Girl," which became the first and biggest single of the 1981 project. "It was four in the morning and I was sleeping," says Bonds. "Bruce called me and said, 'You gotta come over, I want you to hear something.' I said, 'Can't it wait?' And he said [imitating Bruce's rasp], 'No, no, you gotta hear it right now.' "

Bonds stumbled out of bed and went to listen. "He played me some song on the piano about a little girl," he laughs now, "and I just said, 'Yeah, sounds great.' "

Amazingly, even after the recording sessions were completed, record companies still remained uninterested in this so-called "oldies artist." Bonds recalls no less than 22 companies turning down the record before EMI picked it up. "EMI finally said, 'Hey, man, I like this shit, we'll put it out,' " Bonds chuckles. "We showed 'em. Then all of a sudden all the other labels wanted to know if I was under contract anymore."

Bonds followed the *Dedication* album with *On the Line*, also produced by Springsteen and Van Zandt. Unlike the first comeback LP, which cracked the Top 30, *On the Line* just missed the Top 50 on the charts and produced only one notable single, "Out Of Work," a Springsteen composition. Bonds claims that EMI failed to give the album the promotion it needed, although he feels it was a better record than *Dedication*. And when the two-LP deal came to an end, Bonds and EMI parted company.

With Springsteen back on the road, Bonds returned to working the clubs and began self-producing. He is not reluctant to admit that "without Bruce the comeback might not have happened," but he realizes he couldn't rely on outside help to keep him afloat forever. Working with his band, the American Men, Bonds recorded an album called *Standing in the Line of Fire* in 1984, which was released on a label called Phoenix, whose distributor promptly went kaput after the record's appearance. Although it can still be found on the Canadian Attic label, Bonds says that the record's unavailability in the U.S. renders it as good as non-existent. Which is too bad, because he was happy with the outcome.

"It gave me the chance to get in the studio by myself, which was something I always wanted to do," he says. "The hardest part was learning the lingo, to find out what the damn engineers are talking about. After that I found it comparatively easy. I like to work with other people," he says, and adds that he hopes to work with Springsteen again, "but every now and then you want to try something without having somebody tell you what to do. This way, if it doesn't work, I'm an asshole. And if it does, look how great I am."

Bonds is currently self-producing near his Long Island, NY home and hopes to have a new album out this year. Would he ever consider re-recording some of those old hits of his?

"Well, I thought about that," he muses, "but Bruce once told me once you get something right you shouldn't mess with it. So I guess I'll let it be." Still, he can't help laughing at what sometimes happens when he plays a club. "Every once in a while I'll do 'Quarter To Three' and a kid will come up to me and say, 'Hey, man, Bruce Springsteen does that song. You do it pretty good too, though. Have you ever thought about recording it?' And I'll just look at them and say, 'Yeah, I'm thinking about it. Maybe in about 20 years. . . .' "

The Studio Sessions

Part One: Bound for Glory

BY SIMON GEE

All significant artists have a body of unreleased material, known as work-in-progress, which can throw fascinating insights onto the work they have chosen to present to the world. Be it Jack Keroauc's early scriblings from "The Town and City," or Bob Dylan's early mix of **The Basement Tapes** (complete with Tiny Tim), these unfinished works provide great insights into the artist's process of creation. In the art world, some of the early sketches by the masters are more valuable than the finished paintings—for they captured the creative vision of the artist as it arised, at its moment of inception.

Bruce Springsteen's status as a songwriter of genius has been established at this point. At the age of 36, he's written more than 1,000 known songs and countless others never to surface anywhere but inside his living room. Along the way he's spent countless hours in the studio (the final studio time bill for **Darkness** is rumored to be over $250,000) and its no exaggeration to say that his released work is but the tip of the iceberg of his work.

Here is a first, tentative effort to place Springsteen's studio work-in-progress into a logical sequence. Though much of this information is already available, its been spread out over several sources and my attempt is to draw it together. This list is as complete as we know it to be: Admittedly, though, there are volumes of Springsteen's work that remain unknown, unlistened to, sitting in vaults at CBS or contained

(Continued on next page)

THE CASTILES

Bruce Springsteen: guitar; George Theiss: vocals, guitar; Curt Fluhr: bass; Brian Skibotts: drums.

Bricktown Studio, Brick Mall Shopping Centre, Bricktown, NJ

Sunday, May 22 1986
- **THAT'S WHAT YOU GET (††)**
- **BABY I (††)**

(Unrelased acetate)

Other members of The Castiles who may or may not be on this demo: Vince Manniello: drums; Bob Alfano: organ; Paul Popkin: tambourine, vocals.

THE STEEL MILL DEMOS

Bruce Springsteen: vocals, guitar; Danny Federici: organ on -1, piano on -2, background vocals; Vini Roslyn: bass, background vocals; Vini Lopez: drums.

Fillmore Record Studios, San Francisco, CA
Sunday, February 22 1970

- **GOIN' BACK TO GEORGIA -1**
- **HE'S GUILTY (SEND THAT BOY TO JAIL) -1**
- **THE TRAIN SONG -2**

(Material exists only on tape).

THE HAMMOND DEMOS

Bruce Springsteen: vocals, guitar, piano on -1

CBS Studios, New York City, NY

Wednesday, May 3 1972

- **THE ANGEL -1**
- **ARABIAN NIGHT**
- **COWBOYS OF THE SEA**
- **DOES THIS BUS STOP AT 82nd STREET?**
- **GROWIN' UP**
- **IF I WAS THE PRIEST -1**
- **IT'S HARD TO BE A SAINT IN THE CITY**
- **JAZZ MUSICIAN -1 Version One, Version Two**
- **MARY QUEEN OF ARKANSAS Version One, Version Two:**
- **SOUTHERN SON**
- **STREET QUEEN -1**
- **TWO HEARTS IN TRUE WALTZ TIME**

THE PUBLISHING DEMOS

Bruce Springsteen: vocals, guitar, piano on -1, electric piano on -2, Location unknown.

Between May and December 1972

- **ARABIAN NIGHT**
- **CIRCUS SONG**
- **COWBOYS OF THE SEA**
- **HENRY BOY**
- **IF I WAS THE PRIEST -1**
- **MARIE**
- **NO NEED -1**
- **SHE'S LEAVING**
- **THE SONG**
- **SONG OF THE ORPHANS**
- **SOUTHERN SON**
- **STREET QUEEN -2**
- **TOKYO -2**
- **VIBES MAN -1**
- **VISITATION AT FORT HORN**

The Studio Sessions

(Continued from previous page)

on tapes in one of his various suitcoats, as did the tape for **Nebraska** for almost three months.

The starting point for this listing has to be the official Columbia releases from **Greetings From Asbury Park NJ** to **Born in the USA.** Each of the sessions for these releases has given us a small selection of songs which are called the "official" tracks. Up to now the official tracks have been identical on the album, cassette and compact disc versions released in all territories worldwide (apart from "My Fathers' House" on the **Nebraska** CD which has an extended coda.) From **The River** onwards, the B-sides of 7" singles and extra tracks on 12" singles have featured songs that were not included on the albums, but were recorded at the same time. These have been added into the official listings. While recording, Bruce and the E Street Band would obviously make several attempts at each song. These other versions and attempts that have survived are called "alternates," and I have noted the distinguishing characteristics of each alternate if it is not immediately obvious.

During recording sessions, Bruce records many songs that either never make it onto the albums, or eventually turn into other songs that do make it. These are listed under "outtakes," and are allocated to those sessions which seem most appropriate. There are some disputes among collectors now over the allocation of outtakes to sessions. You will notice the allocation of "Walking in the Street" to two sessions because there are two schools of thought about its recording date. Where the outtakes, and the alternates, have been attempted more than once, then the different takes are called

(Continued on next page)

THE GREETINGS FROM ASBURY PARK NJ SESSIONS

Bruce Springsteen: vocals, guitar, harmonica, bass on -1 and -2; Clarence Clemons: saxes, background vocals; David Sancious: piano, organ; Garry Tallent: bass; Vini Lopez: drums. † Harold Wheeler: piano on -1; Richard Davis: upright bass on -3. †† Miami Steve Van Zandt: feedback on -4**, and Danny Federici: organ**

914 Sound Studios, Blauvelt, NY

June to September 1972

OFFICIAL

- THE ANGEL -3
- BLINDED BY THE LIGHT -1
- DOES THIS BUS STOP AT 82nd STREET?
- FOR YOU
- GROWIN' UP
- IT'S HARD TO BE A SAINT IN THE CITY
- LOST IN THE FLOOD -4
- MARY QUEEN OF ARKANSAS
- SPIRIT IN THE NIGHT -2

ALTERNATES AND OUTTAKES

- AMERICAN TUNE (also called "Visitation at Fort Horn ") was included on early acetates in place of "It's Hard to be a Saint in the City."
- SISTER THERESA
- IT'S ALL OVER NOW BABY BLUE

(unclear whether these last two songs are from **Greetings** sessions or are earlier.)

THE WILD, THE INNOCENT & THE E STREET SHUFFLE SESSIONS

Bruce Springsteen: vocals, guitar, harmonica, mandolin, recorder on -2, (piano on -1?); Clarence Clemons: saxes, background vocals; David Sancious: piano, organ, electric piano, clavinet, soprano sax on -3, background vocals; Danny Federici: accordion, piano on -4, organ on -5, background vocals; Garry Tallent: bass, tuba, background vocals; Vini Lopez: drums, coronet on -3, background vocals. † Richard Blackwell: congas, percussion; Albany Tellone: baritone sax on -3; †† Suki Lahav: violin, and background vocals on -4 and -6

914 Sound Studios, Blauvelt, New York

Early 1973: publishing demo: no David Sancious and extras:

- THE FEVER -1

Mid July to late August 1973: album sessions:

OFFICIAL

- THE E STREET SHUFFLE -3
- 4TH OF JULY, ASBURY PARK (SANDY) -6
- INCIDENT ON 57TH STREET -4
- KITTY'S BACK -5
- NEW YORK CITY SERENADE
- ROSALITA (COME OUT TONIGHT)
- WILD BILLY'S CIRCUS STORY

ALTERNATES

- 4TH OF JULY, ASBURY PARK (SANDY) Instrumental
- KITTY'S BACK
- ROSALITA (COME OUT TONIGHT) Instrumental

OUTTAKES

- HEY SANTA ANNA -2
- SEASIDE BAR SONG
- THUNDERCRACK (††)
- WALKING IN THE STREET (could be a **Born to Run** outtake)
- ZERO AND BLIND TERRY Version One: Instrumental 5:49
- ZERO AND BLIND TERRY Version Two: With vocal 5:41

The Studio Sessions

(Continued from previous page)

"versions," and are briefly described to identify them apart. Sometimes the only difference is in the mix—the basic backing track and the vocal is the same through all the versions. All versions are given times, but must only be taken as approximate because of tape speed fluctuations.

Some notes on the personnel, locations, and recording dates: The personnel for each session is taken from the album sleeve. This usually consists of the basic band, with some extra musicians on certain tracks. The extras are listed after '†.' Following these extras, and listed after'††', are those musicians who are not mentioned on the sleeve but are known to have played on the sessions. This information has been gleaned from interviews published later. In addition some musicians have been added purely from aural evidence, and have been identified by '**.' Much work remains to be done on this aspect of the sessions, and the information given here is by no means complete. The locations are again taken from the sleeve notes, while the dates are those commonly taken as the periods Bruce spent in the studios.

As stated before, this is a first step towards a more definitive listing, which will be published during 1987. This is part one of three: part two will cover the **Darkness** and **River** sessions. Anyone with comments, amendments, and additions should send them to **Backstreets** who will pass them onto the author for inclusion in the final work. © 1986, Simon Gee.

LEGEND: ††: unreleased track; **: unconfirmed personnel

PART TWO: THE DARKNESS . . .

THE BORN TO RUN SESSIONS

Bruce Springsteen: vocals, guitar; Clarence Clemons: saxes; David Sancious: keyboards; Danny Federici: organ; Garry Tallent: bass; Ernest Carter: drums. †† strings and female chorus.

914 Sound Studios, Blauvelt, New York

May to July 1974

OFFICIAL

- **BORN TO RUN**

ALTERNATE

- **BORN TO RUN** (The following four versions are different mixes of the same outtake using strings and a female chorus.)

Version One: Strings only, no chorus. Bass brought up prominently between verses 3 and 4. 4:25

Version Two: Lead vocal is double-tracked at start of verses 1 and 2. Chorus is just audible on the end of verse 1 and verse 2, and at the start of verse 4. 4:37

Version Three: Chorus is brought up much higher on end of verses 1, 2 and 4 (not the start of verse 4 as in Version Three). 4:25

Version Four: Chorus is brought up much higher on start of verse 4 only, and not used on ends of verses 1, 2 or 4. 4:25

Bruce Springsteen: guitar; Clarence Clemons: saxes; Roy Bittan: piano; Danny Federici: organ; Garry Tallent: bass; Max Weinberg drums.

914 Sound Studios, Blauvelt, New York

October 1974

OUTTAKE

- **A LOVE SO FINE (Instrumental)**

Bruce Springsteen: vocals, guitar on all except -1, harmonica on -2; Clarence Clemons: saxes on all except -1 and -3; Roy Bittan: piano on all except -2, Fender Rhodes on -2, glockenspiel on -2 and -4, harpsichord on -4 and -5, organ on -3, -5 and -6, background vocal on -2; Garry Tallent: bass on all except -1; Max Weinberg: drums on all except -1. † Steve Van Zandt: background vocals on -2; Mike Appel: background vocals on -2; Randy Brecker: trumpet on -7 and -1, flugelhorn on -7; Michael Brecker: tenor saxophone on -7; Dave Sanborn: baritone saxophone on -7; Wayne Andre: trombone on -7; Richard Davis: bass on -1. †† Suki Lahav: violin on -6; female chorus on -6**

Record Plant Studio, New York City, New York

April to late August 1975

OFFICIAL

- **BACKSTREETS -3**
- **JUNGLELAND -6**
- **MEETING ACROSS THE RIVER -1**
- **NIGHT -4**
- **SHE'S THE ONE -5**
- **TENTH AVENUE FREEZE-OUT -7**
- **THUNDER ROAD -2**

ALTERNATES

- **BACKSTREETS**
  - **Version One:** First time vocal, slower. Different lyrics in third verse.
  - **Version Two:** Strings added.
  - **Version Three:** Lyrics mumbled through second half of song.
- **MEETING ACROSS THE RIVER**
  - **Version One:** Horn solo different.
  - **Version Two:** More horns used.
- **NIGHT**
- **THUNDER ROAD**
  - **Version One:** Solo demo. 4:42
  - **Version Two:** With band. Girl's name is 'Chrissie,' not Wendy. 5:43
  - **Version Three:** Sax is more prominent, particularly on intro. 5:15

OUTTAKES

- **LINDA LET ME BE THE ONE**
- **WALKING IN THE STREET**

In the mail

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

Johnny 99

Dear Editor:

Looking over the Hot 99 Summer 1986 list, a friend and I decided to listen. visit, do, eat, play, or see the Top 99. We both knew it was a truly great list and it would be difficult to pick just nine. After a three week vacation to the East Coast, we came home with well over one third of the items "checked off." However, we don't know how to qualify some of them so we can check them off. We're questioning the following:

- The significance of Richmond, VA, Tacoma, WA, Philadelphia, PA. Was someone born there?
- "This Hard Land," "Drop on Down and Cover Me," "Janey Don't You Lose Heart." Is it just okay listening to these?
- Who are Robert Johnson, Lester Bangs, Jack Kerouac, Joe Klein, their importance and how we can check them out? Also why Dwight Yoakam and Richard Thompson? Are there specific books that could be read by Griel and Bobbie Ann Mason? The Blasters, sounds like a band. Any albums? The Pink Cadillac and the Chevy, which one is it or will any one do?

Also after having a few, why Walter Beer? It's definitely not the best tasting. Being from the Midwest, how do we check off Cal Worthington? They don't have his commercials here.

In our book, seeing the people live is a full check. Hearing their music is a half check. In the case of Elvis and a few others, listening was a full check. Seeing Bob Dylan at Alpine Valley, buying hubcaps from Hubcap Heaven are full checks. Watching pinball doesn't even count. We're questioning the credibility of checking Steel Mill and the Castiles after seeing the old Upstage and Fast Lane clubs. Some of the above we know, some we have ideas about and some we're completely in the dark. Your reply would be greatly appreciated.

Sue Morzinski
Roseville, MN

Shut Out the Lights

Dear Editor:

To me and to millions of others around the world, Vietnam was a terrible and emotional shock to Americans. With Watergate, it disillusioned millions and sowed a seed of doubt about American motives, ideals and dreams — the 'American Dream' started to crumble.

But it now seems that there is an organized move to regain America's faith by deliberately manipulating the whole Vietnam Vet situation. Note Rambo, Simon and Simon, Riptide, Magnum PI and the countless others that use ex-Vietnam Vets as heros — flawed but with integrity because the terrible things that happened are given purpose — in retrospect.

America is becoming obsessed with shedding guilt over Vietnam.

But Bruce is diversifying this view. He is attacking the Vietnam situation head on. He has enough faith in America to face it with truth and honesty. A great performer can mobilize a whole generation. I feel that Bruce is doing that the right way and for the right reasons.

Michael Butters
South Auckland, New Zealand

The Chicken or the Egg

Dear Editor:

I am writing in response to Andrea Louise Terrenzio's letter criticizing Bruce's involvement in the movie industry. In truth, "Born in the USA" was a movie script before it was a Bruce album. Screenwriter Paul Schrader sent Bruce a copy of his screenplay in hopes of getting him to write the music. Bruce turned him down, but sometime later released *Born in the USA*, using ideas contained in the screenplay in the title song. The movie, which will be released this summer under another title, will contain a song by Bruce, but there is no question of Bruce selling out to the movies, since the movie came first. Bruce reportedly called Schrader after the release of *Born in the USA* to apologize and agreed to write a song for the movie. Also there is a line on the inner sleeve of the album in which Bruce thanks Paul Schrader. Andrea, I hope you will continue to love, respect and trust Bruce as I do. There was never any doubt in my mind about Bruce selling out to anybody and I hope all his fans feel the same.

Jean Dobson
Brooklyn, NY

Out of the Darkness

Dear Editor:

My friend, a scriptwriter, keeps urging me to write, but since I cannot come up with any great script ideas, I thumbed through the new issue of *Backstreets* and was compelled to write to you just to let you know what a terrific job you are doing with the magazine. I always anxiously anticipate the arrival of a new issue and I am in a great mood for a while after it has come. I don't know if you get a lot of letters like this praising your work or if this is one of the few, but I know that every once in a while, everyone needs to be told that what they are doing is worthwhile so that those feelings of discouragement and despair disappear. Unfortunately, I don't know of anyone else here who is as much of a Bruce fan as myself, and reading *Backstreets* at least lets me know that there are other Bruce fans out there who can appreciate his music and his ideas as much as I do. Keep up the good work and know that there are people out there who appreciate and support what you are doing.

Erik Hosch
New Orleans, LA

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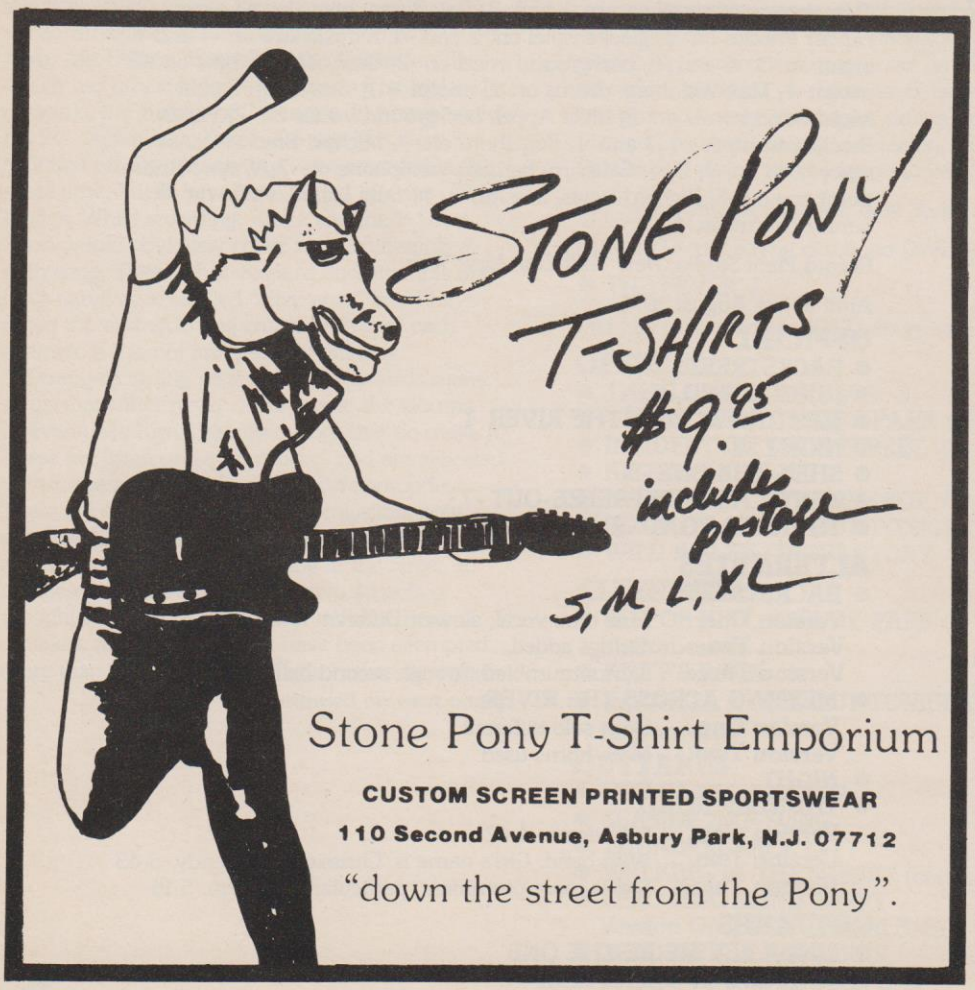

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You, You're the One

Dear Editor:

I sat down and read some of the letters you published, and was really bothered by the fact that people want to put things off on other people, when they should be saying I did it. What I mean is all the letters of depressed people and people with problems, these people overcame their problems themselves. And that is where the credit should go. Music is an inspiration and I will be the first to say that of all music, Bruce's is a good inspiration and I really love his music. But you are the only one that can solve your problems and get yourself motivated to do something about it. And you should pat your own back for doing something about it.

Susan Gibby
Toccoa, GA

Making Movies

Dear Editor:

I'm sure you've heard of JAM (Jersey Artists for Mankind). I live on Long Island and I found out about the shooting of the JAM video at the Community Food Bank in Newark. I convinced my parents to drive my friends and me out there. After waiting outside for two hours, we managed to talk our way in and be used in group scenes in the video. It was one of the greatest days of my life. Both Max and Garry were there. Max recognized us because we had met him four days before at C.W. Post College (where he was giving a lecture). He's a great guy and so is Garry. The girl standing next to Garry in the video (with brown, curly hair and a denim jacket) is me.

Also I'd like to say thank you (again) to my mom and her husband for hauling us out to Newark for seven hours. We'll never forget it.

Jennifer Brodie
Garden City, NY

Pandora's Box

Dear Editor:

I'd like to comment on Pandora Suchy's letter, which was in reply to another letter, and concerned ticket scalping and putting up with so-so tickets. Pandora stated: "You were lucky to get a ticket. A lot of people didn't." Well, she's right — I was one of those unfortunate souls who didn't. I would almost have given my eye teeth for a so-so ticket! If I had gotten one, I would have been satisfied with it, but I also admit that because I've never yet seen a Springsteen show (let alone 18 times like Pandora), I might have paid too much if I'd been offered even a scalped ticket. I agree that scalpers should be ashamed of themselves for taking advantage of fans in a fever for a seat. If they would stop, perhaps there would be more of the affordable tickets available for those who would miss out otherwise.

Thanks, *Backstreets*, for a great magazine, and thanks, Bruce, for being a friend through the music .

L.J. Hill
Enid, OK

On collecting

Latest live record reviews

BY DANNY MARTINS

Of the earlier Springsteen bootlegs, very few contained material that had been previously released on other LPs. Lately most of the new boot releases contain nothing but recordings that already appear on one or several other records. The 1985 Gothenburg, Sweden show has appeared on at least six boots and the *Born in the USA* outtakes on at least five. Typically they are the same songs, usually in the same order and same quality. I'd like to know who keeps buying this stuff and why they bother—Save your money for the next tour or a trip to Asbury Park.

Since the last issue, the ten or so new bootlegs that have been released fall into this pile of garbage. "Two Hearts" is a single picture disc from Europe containing the exact same material as last year's "We've Got a Long Night." They've mixed the songs up so you think your getting something new. The disc even looks pretty trashy so it's not even worthwhile in that aspect.

"A Journey Thru the USA" is another one LP picture disc containing in fairly poor quality a few selections from the 1984 Philadelphia show. It has kind of a nice picture on the disc but is limited to only 200 copies so it probably won't be worthy of it's price tag unless you're going after it for rarity.

"Simply Springsteen" contains some live material from '84 and '85 on two fairly attractive picture discs in a fold out sleeve. Even though the discs are nice, the material is nothing special. Most of it has been previously released on other discs. This one also seems real limited so expect to pay a fortune.

"Simply the Best Gig" is a four LP set from the Tacoma, WA show in 1985. I believe this is the show where Bruce was quite ill though he couldn't of been half as ill as the guy who bothered pressing these records from this tape. There are so many clanking noises it sounds like the guy who recorded it dragged the microphone up and down the stairs during the show. Undoubtedly, this is a great show but listening to this set is too distracting.

The only three noteworthy releases have come from the people at the Swingin' Pig label in Europe. The folks behind this label are obviously fans as their bootlegs are always well pressed and usually have fantastic covers. One new one, "Small Town Boy," contains in soundboard quality the April 1973 Main Point show. The album is only a single so of course it doesn't include the whole show but does contain some of the best tunes including "Hey Santa Anna," "And the Band Played," and "Thundercrack"—great show.

"And the Band Played," also a single LP taken from the June 1974 Cleveland Agora show, gives us in soundboard quality great cover versions of "Let the Four Winds Blow" and "I'm Ready" plus several more of Bruce's best early live tunes. This has always been one of my favorite shows, one of Bruce's best in the early years of his career. Both "Small Town Boy" and "And the Band Played" were pressed in fairly limited quantities (around 500 each), so are going for a little higher price. But this time it's worth it.

The third new release by Swingin' Pig is "Follow Your Dream," which is basically the same as "None but the Boss" reviewed in the last issue. And, like I hoped, these great tracks have surfaced in better quality. The quality of "Follow Your Dream" is only very good at best but is still ten times better than "None but...". About seven of the ten tracks are pure classics, especially "Cynthia" which I must have listened to twenty times the day I got this album. Most of the tracks on "Follow" have been released on other boots but it's worth purchasing for the few that haven't been.

Backstreets *in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.*

Contest

Our latest contest is one we've been hoping to organize for sometime. We know that many of our readers are graphic artists, fine artists, photographers or somehow gifted in the visual arts field. This contest solicits these people to contribute either drawings, photos or any sort of artwork that goes around the Boss theme. They could be drawings of Bruce Springsteen, album designs, photo collages of Asbury Park or whatever. We'll sort through them all, judge the best ones and reproduce them in an upcoming issue of the magazine. All published artists will be rewarded with t-shirts and the top prize will be ten Bruce t-shirts of the winner's choosing. The rules, however, are very important so read carefully: All artwork sent in becomes the property of *Backstreets* and none can be returned so please *don't* send original oil paintings. Color work must be duplicated on slides, while black and white work can be in any format but what you send us *must be no larger* than 8½ by 11 inches. So if you have a larger work, xerox it down. Make sure to include your name and phone number and if we like your work we'll contact you to arrange to get the original, if we need that for reproduction. So whatever you send, it must be no larger than 8½ by 11 and nothing you send can be returned. Send before October 15 to Art Contest, Backstreets, PO Box 51225, Seattle, WA 98115.

Classifieds

PERSONALS

THANKS BRUCE. PAULA SAID YES AT CADILLAC RANCH, May 22, 1986. Little Girl, I wanna marry you.

BRUCE PENPALS WANTED, ESPECIALLY FROM NJ. I may reply in Italian only. Isabella Messina Sulis, Corso Francia 11, 10138, Torino, Italy.

BRUCE FANS OVERSEAS AND US WRITE: TRINA HESS, RD 1, Cranberry, PA 16139.

DO YOU LOVE BRUCE? WRITE LISA DILORETO, 4617 N. 24th, Tacoma, WA 98406.

BRUCE PENPALS WANTED: KIRSTEN SVENES, ASTRID- svei 1, 4600 KR, SAND S. Norway, Europe.

DO YOU WANT A PENPAL WHO THINKS BRUCE IS THE best thing in the whole universe? Then write to me. Michael Butters, 91 Wellington Street, Pukokohe, New Zealand.

IS THERE ANYBODY WHO WOULD LIKE TO WRITE TO me? I'm 30. Liliana D'Alessandro, Via Del Mandori 6, Cesamo Boscome (MI) Italy.

AUSTRALIAN BOSS FANS: WRITE S. BUSCH, 46 MANDE- ville St. Elizabeth, W.S. Australia. 5113.

THE BRUCE PARTY LINE: (213) 205-7980; (213) 205-7985; (212) 989-2233.

WANTED

WANTED: 1980 TOUR SHIRTS. JEFF SVOBODA, 2415 Prospect, Berkeley, CA 94704.

SOUTHSIDE JOHNNY WANTED. VHS, BETA, VIDEOS from any year. Quality does not matter. Please write to D.E.G. 8411 Flint, Lubbock, TX 79423.

WANTED: MINT SPRINGSTEEN TOUR JACKETS. CON- stantine, 417 Foster Ave, Brooklyn, NY 11230.

BRUCE SPRINGSTEEN TAPES/VIDEOS FOR TRADE (VHS/ Beta). Send for list: J. Grosso, 302 Jody Lane, Boothwyn, PA 19061.

BRUCE TAPES: 300+ HOURS, HI QUALITY. YOUR LIST gets mine. Jon, 21890 Tanglewood, Castro Valley, CA 94546. Trade only.

BRUCE TAPES TO TRADE. YOUR LIST GETS MINE. BRUCE Costa, 3837 Waimea Lane, Modesto, CA 95355.

WANTED: SPRINGSTEEN VHS VIDEO CONCERT. PAM- puri Nicolo, Via Cadibona, 8, 20137 Miano, Italy.

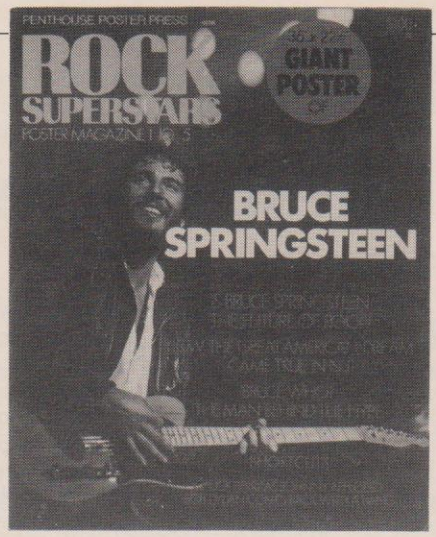
BRUCE, LIVE, STUDIO, RARITIES, ALSO PHOTOS FOR trade. Send SASE to CFNY, Box 911, BYC 10008. Attn: BK4.

BRUCE TAPES FOR TRADE. HAVE OVER 200 SHOWS. Mark Weinman, Box 75, Dutch Quad, Albany, NY 12222.

TOP QUALITY TAPES FOR TRADE. HAVE LONG LIST OF live shows. Want to hear from collectors who appreciate great sound and great shows. Marilyn Kay, 31 Hereford Drive, Prestwich, Manchester, M25 8AE England.

TRADERS: I WANT SOUTHSIDE AUDIO/VIDEO. OK, A few more Bruce tapes too! Have big Bruce audio/video list to trade from. Your list gets mine. Do it now! David Brett, 2707 Keystone Lane #304, Vienna, VA 22180.

ITALIAN COLLECTOR TRADES RARITIES. ANTONIO Giannetto. Via Cagliari 56, 95127 Cantania, Italy.



FOR AUCTION: THE GREAT PENTHOUSE POSTER PRESS Rock Superstars Poster Magazine #5 — Bruce Springsteen. 36" by 22½" great two-sided color poster — came out in 1975 and soon thereafter this magazine went out of business. The poster has copy on the back and 13 other great photos many exclusive to this. Poster is in beautiful color. This is an essential item to any poster or Bruce collection. Now out of print for years and very hard to find. Poster Mag is in excellent condition. We're putting it up for auction — auction ends September 31st. Minimum bid is $15. Please send bids to Poster Mag Auction, Backstreet Records, PO Box 51219, Seattle, WA 98115.

BRUCE TAPES FOR TRADE. ALSO BRUCE VIDEO. SEND SASE for list. Adam Giganti, 2724 S. McAurthor, Springfield, IL 62704.

SPRINGSTEEN TAPES FOR TRADE. SEND LIST. CK Brown, 7800 Beverly Blvd., Los Angeles, CA 90036.

Rates

CLASSIFIED RATES: Rates are $1 a word for each word with a 10 word or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per word, ten word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

BOSS PINS

PINK CADILLAC PIN!

The original, the classic, the finest Pink Cadillac pin in the world, available exclusively through us. Four colors, pinstriped in gold in hard enamel. Finest materials. An essential item.

'57 CHEVY PIN!

Great new yellow '57 Chevy pin! Four colors. Probably the nicest car pin we've seen. Whitewalls, gold pinstrips and more. Soon to become a classic! The same color and shape as a famous rock star's first car!

SNEAKERS PIN!

You've seen classic sneakers like this before, now available in a hard enamel pin—guaranteed the best reproduction of these sneakers you've seen or your money back! Classic black with white, gold striping.

Backstreets
THE BOSS MAGAZINE

BACKSTREETS PIN!

New Design in great hard enamel—a must for any Backstreets subscriber. Purple enamel center, gold pinstriping. Perfect size for your lapel! Reads "The Boss Magazine." Be the first on your block!

All pins are **$5 each** or **$16 for four.** Specify pin style. All designs also available as keychains for **$6 each. Add 50 cents** per order shipping in the US and Canada; $1 overseas. We guarantee these are the finest pins in the world or your money back!

Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

FOR SALE

MASSIVE BRUCE COLLECTION FOR SALE. SERIOUS, early Bruce collector is auctioning off entire Bruce collection. Includes many great one-of-a-kind rarities, live, European, etc. Classic stuff, all in perfect condition — all originals. Send SASE for list to Tracy Reed, 801 E. Harrison St. Apt. 105, Seattle, WA 98102. This is a must list for any serious Bruce record collector.

BRUCE SPRINGSTEEN POSTER COLLECTION FOR SALE. Includes promos and European posters. Send SASE to David Denenberg, 607 Wayfield, Wynnewood, PA 19096.

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SEND SASE FOR SPRINGSTEEN SALE LIST. MANY REC-ords and posters available, including "Born in the USA" picture disc LP and the shaped picture discs. Neat Neat Neat, 1216 Confederate Circle, Monroeville, AL 36460.

1972-1985 BRUCE PHOTOS. 14 OFFSTAGE, 3,500 ON-stage. Also other music, TV, film stars. Sample $2. SASE. Also jacketed 8" by 9" book "Bruce Springsteen" by Greenburg, published Spring 1986, color b/w photos. Not sold in stores. $14. Nancy, 506 Windermere, Interlaken, NJ 07712.

LIFE SIZE 6 FOOT BRUCE POSTER, SATIN JACKETS, LI-mited collectors import. Write: Springsteen, PO Box 891 Station F, Toronto, Canada M4Y 2N9.

POSTERS: SEND SASE FOR LIST. ANN MARIE FLORCZAK, 2515 West Minster Blvd., Parlin NJ 08859.

SPRINGSTEEN PROMOS. TICKET KEY CHAINS $12. 7" My Hometown, I'm Goin' Down, $7 each. 12" Born in the USA B side EP, $35. I'm on Fire, I'm Goin' Down, My Hometown, Glory Days, $20 each. All have picture sleeves. Free catalog with purchase. Earwax, PO Box 31177, San Francisco, CA 94131.

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THE FEVER: BRUCE NEWS MONTHLY. $10/YEAR. PO Box 67261, LA, CA 90067.

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Hot 99 Autumn 1986

1. THE BOSS!
2. little Steven!
3. Murder Inc.
4. Southside Johnny
5. BACKSTREETS!
6. "JANEY DONT You LOSE ♡"!
7. Roulette
8. The STONE PONY
9. U-2
10. Cool Ranch flavor DORITO CHIPS!
11. 7oz. BUD Light BEER
12. THIS HARD LAND
13. THE BOSTON CELTICS
14. Freehold New Jersey
15. "The wild, the innocent..."
16. The Chevy
17. Fender Esquire Guitars
18. NILS LOFGREN!
19. RICHMOND VA.
20. The Vietnam Vets of
21. All those years
22. WMMS
23. JOHN COUGAR mellencamp
24. STEEL MILL
25. MIGHTY MAX
26. Jukeboxes
27. Elvis Aaron Presley
28. John Eddie
29. Woody Guthrie
30. DIET MINUTE MAID ORANGE SODA
31. The Pink Cadillac
32. patti smith
33. PHILADELPHIA
34. Graceland's
35. Mexican FOOD!
36. KID LEO!
37. GRAHAM PARKER!
38. Jersey Artists for Mankind
39. THE DAVID LETTERMAN SHOW
40. John Cafferty and Beaver Brown
41. MAXELL UDXLII's
42. ELVIS COSTELLO!
43. Pinball Machines!
44. TEX Vineyard
45. John FOGERTY
46. WISCONSIN
47. Hubcap HEAVEN
48. new york VIRGINS
49. "Cindy" / "Cynthia"
50. Lester Bangs "RIP"
51. "DROP DOWN AND COVER ME"
52. William Kennedy "IRONWEED"
53. RONKOVIC
54. The New York Mets
55. KAMAKAZE
56. Classic Coke
57. Cal Worthington
58. Dove bars
59. TACOMA WA!
60. BOB SEGER
61. Michigan ave.
62. Martin Scorcese
63. "BE TRUE"
64. ARCO SUPER UN-LEADED
65. The BODEANS
66. The Chicago CUBS
67. Cadillac Ranch
68. Buddy Holly
69. FRENCH KISSING
70. Madame Marie
71. BOBBY BANDIERA
72. "LIVE" ON CORAL RECORDS!
73. The Johnstown Co.
74. ATLANTIC CITY N.J.
75. Jaws
76. SALMON HOUSE
77. BOB DYLAN-TOM PETTY
78. ROCK & ROLL CONFIDENTIAL
79. OTIS REDDING
80. "The Blue Dahlia"
81. The YOUNG Fresh FELLOWS
82. anything JAPANESE!
83. CAMOUFLAGE PANTS
84. The White Animals
85. THE BOTTOM LINE
86. GIRLS WITH BROWN EYES AND BIG HAIR AND LITTLE TEETH!
87. DAVID SANCIOUS
88. Gary U.S. BONDS!
89. Breyers brand ICE CREAM
90. CONVERSE TENNIS SHOES
91. CHICKEN LT "The Fever"
92. "Who put the BOMP..."
93. John Lee HOOKER
94. Blonde on Blonde
95. THE CRUISERS!
96. THE RAMONES!
97. Judge Joseph Wapner RETIRED
98. Michael DOUGAN Cartoonist
99. Kraft MACARONI AND CHEESE

Send your top 9 PICKS! **Cast your Ballot!**

1 _____ 4 _____ 7. _____

2 _____ 5 _____ 8. _____

3 _____ 6 _____ 9. _____

NAME _____

AGE _____

BATTALION _____

SIZE _____

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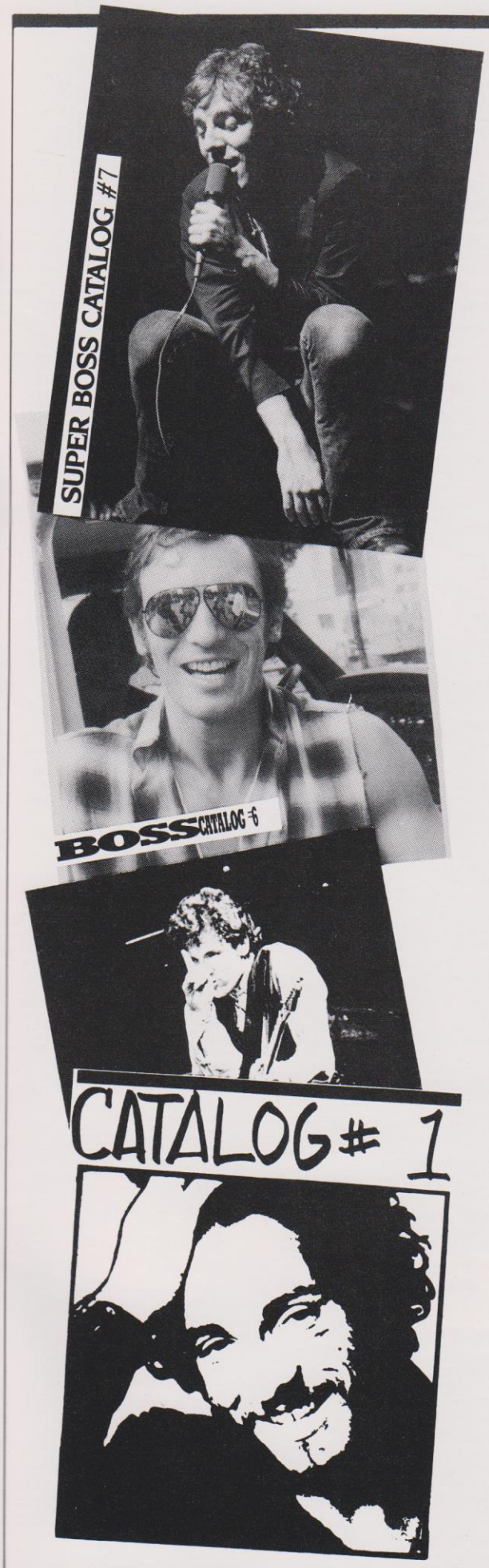

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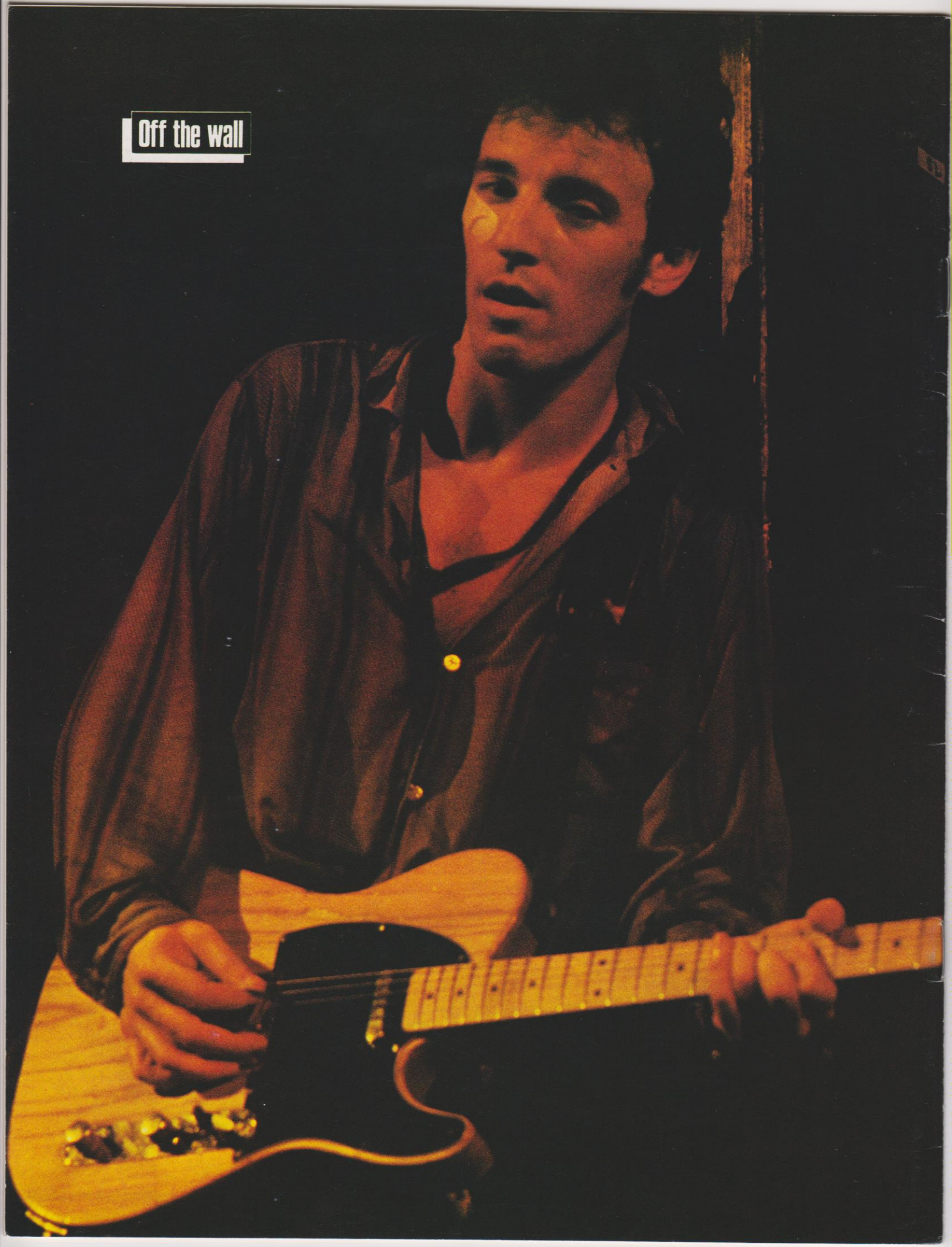
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